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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLV. No. 1

SAN FRANCISCO, SATURDAY, OCTOBER 6, 1923

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MEROLA PROVES PERMANENT OPERA A SUCCESS IN SAN FRANCISCO

Resident Artists in Minor Roles, Orchestra and Chorus Give Excellent Account of Themselves in Distinguished Company.
Beniamino Gigli a Sensation in Andrea Chenier and Mefistofele—Martinelli Thrills in La Boheme and Tosca—Didur Historically Unsurpassable in Mefistofele—Queenie Mario an Ideal Lyric Soprano—Bianca Saroya a Beauty in Art and Person—Doria Fernanda Reveals Great Versatility and Warmth of Voice—Anna Young, Rena Lazelle and Lela Johnstone Uphold Local Honors

BY ALFRED METZGER

By the time this issue of the Pacific Coast Musical Review reaches its large circle of readers the grand opera season at the Exposition Auditorium, under the auspices of the San Francisco Opera Association, will have justified the predictions of its sponsors concerning its artistic pre-eminence. Even as we write these lines the consensus of opinion among people who really count is unanimous. The writer takes pleasure in mingling among the music lovers in the lobbies during intermissions at operatic performances and thus gather the various expressions of opinion. Until this year we have never encountered such unanimity of approval. Even during the seasons of the Metropolitan Opera Co., before the fire and during more recent appearances of the Chicago Opera Association, there have always been conflicting ideas regarding the artistic excellence of the productions. But this year, even the most confirmed skeptics and the most energetic fault finders have only words of hearty commendation. The only disgruntled people we have run across are those who were unsuccessful in securing an engagement among the resident artists in the cast and who, much to their own disadvantage, if they only realized it, are going about swinging a little tack hammer to vent their own spite. It's of no use, the San Francisco Opera Association, with Gaetano Merola at the helm, has won a decisive artistic victory and, much to the musical benefit of the community, permanent opera in this city is assured.

Up to the time of this writing the following operas have been presented: Wednesday evening, September 26—La Boheme; Thursday evening, September 27—Andrea Chenier; Saturday afternoon, September 29—Il Tabarro, Suor Angelica and Gianni Schicchi; Saturday evening, September 29—La Boheme; Monday evening, October 1—Mefistofele; Tuesday evening, October 2—La Tosca. The operas to be presented during the remainder of the week are: Thursday evening, October 4—Romeo and Juliet; Saturday afternoon, October 6—Gianni Schicchi and I Pagliacci; Saturday evening, October 6—Mefistofele. The final production will take place on Monday evening, October 8, and will consist of Rigoletto. The operas so far presented introduced to us practically all the artists in the cast and all of them have justified the great expectations which we had prior to the opening of this opera season.

Again we wish to extend our compliments to Gaetano Merola. It is one of the most difficult things imaginable to bring sufficient people together in San Francisco to work for one common purpose. This paper, has discovered long ago that in order to assist this community to gain musical prestige and become a dignified music center you must FIGHT for it. The moment one certain faction finds that another faction meets with success in a certain praiseworthy enterprise opposition is begun and everything done to put obstacles in the way of progress. During the twenty-two years of his residence in San Francisco the

writer has waged several battles in behalf of musical progress. Instead of obtaining the support and assistance of people who directly benefit from musical prosperity he is beset with impositions to utilize the columns of this paper for purposes of extensions of courtesies, but

give the enterprise its moral and financial support, without creating among them any friction and at the same time maintaining his position as head of the enterprise whose ideas and plans must be executed whole heartedly, without regard to individual aggrandizement and

receives so great an amount of artistic value for the money expended. A production such as Andrea Chenier or Mefistofele can not be heard anywhere in this country for less than eight dollars (including war tax). Do San Francisco people realize that Gaetano Merola in this engagement alone has saved them something like \$150,000?

Notwithstanding this economical policy the artistic phase of the production does not suffer. We have witnessed productions at leading opera houses when many flaws could be picked. We already reviewed La Boheme in last week's issue. It is a pleasure to write something about Andrea Chenier. Mr. Merola evidently has picked his artists with a view to fitting them for special roles. And if this is so we can explain why Beniamino Gigli has been selected for Andrea Chenier. De Luca for Gerard, Didur for Mathieu, D'Angelo for Fleville, Paltrinieri for L'Abate and L'Incredibile, and Gilette for Maestro de Casa and Schmidt. Every one of these artists positively fitted these roles like the proverbial glove. We simply can not imagine a more effective nor more artistic performance of Andrea Chenier than we witnessed on this occasion. Indeed, we are glad to say that, although we witnessed this opera several times before, we never really appreciated its true musical and dramatic value until we heard it last week.

Thanks to the effective virility of Gigli's histrionic action we almost took him for a dramatic instead of lyric tenor so vigorous and vital were his vocal and dramatic expressions. His voice is one of the most beautiful we have heard. His deportment is thoroughly in accord with the character he represents. His attainment of vocal climaxes is thrilling and his artistry as fine and as characteristic as it is possible to be. If we were to chose the greatest tenor we have heard since Caruso we would give our vote to Beniamino Gigli without hesitation. Both musically and historically he meets all requirements. In De Luca we have another artist of supreme proficiency. Thoroughly imbued with the emotional depth of the role of Gerard De Luca brought to his interpretation every ounce of intelligence and emotional coloring at his disposal. It was a revelation of contrasting moods and sincerity of character delineation such as is rarely seen upon the operatic stage. And, notwithstanding his dramatic intensity, he never permitted his vocal art to be sidetracked, but sang with strict adherence to vocal artistry and sonority of tone and flexibility of expression.

Louis D'Angelo, Giordano Paltrinieri and Albert Gilette enacted their respective parts with exceptional force of character and fidelity in their portrayal of their roles. It is so rarely that these important roles are interpreted by artists of the first rank that we feel gratified to, once in our life, find thoroughly equipped singing actors undertake to interpret roles that owing to their inadequate interpretation used to be considered of minor importance. One of the

(Continued on Page 7, Col. 1)



LINCOLN S. BATCHELDER

The Brilliant Young California Pianist Who Will Appear Before the Pacific Musical Society Next Thursday Evening, October 11, at the Fairmont Hotel

actual worth-while support in a manner to justify the expense entailed to publish this paper has been confined to but few people.

And so Mr. Merola is accomplishing the apparently impossible, namely, to hold together a sufficient number of music lovers, who are called upon to

with the sole purpose to add lustre to the musical annals of the city. It is not only necessary to raise a large sum of money in order to bring such an enterprise to a successful conclusion. It is equally necessary to exercise due ECONOMY. We venture the assertion that there is no operatic organization in this country or any other where the public

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TWENTY-SECOND YEAR

S. F. OPERA ASSOCIATION

The unquestionable artistic and financial success of the present grand opera season at the Exposition Auditorium justifies the permanent organization of the San Francisco Opera Association. In the distribution of credit during the course of productions like the ones now in the course of progress one is inclined to confine oneself to artistic achievements and forget quite frequently the quiet, unassuming, but persistent efforts of those who are "lost in the crowd," as it were. While everyone agrees that Gaetano Merola is the father of the idea of San Francisco grand opera such as is being demonstrated at present, and while he exhibited the necessary patience, tact and convincing power to gather around himself the splendid array of men and women constituting the San Francisco Opera Association, the enterprise could not have been brought to a successful conclusion without the individual efforts of the officers and members of that excellent association.

We have not sufficient room at this time to enumerate the names of those worthy of recognition. But we can say that Timothy Healy, President of the San Francisco Opera Association, must be placed in the front row among those whose enthusiasm, loyalty to the cause and personal effort proved such a large factor in the successful consummation of this wonderful enterprise. Another officer whose work is worthy of special recognition is Selby C. Oppenheimer, business manager, who selected the personnel of the publicity department and who looked after the ticket sale, advertising and other details. To return to Mr. Healy, we wish to emphasize the importance of the numerous addresses he made in behalf of the enterprise. Notwithstanding his own professional work, which monopolizes his time fairly well, he added to his numerous duties this creation of propaganda for the San Francisco opera company. And, surely, the influence his eloquence exercised in behalf of the cause can not be too highly estimated, and the Pacific Coast Musical Review, in the name of the musical profession and the musical public which it represents, although unofficially, wishes to extend its appreciation of Mr. Healy's remarkable executive power and tenacity.

The distinguished visiting artists, our own splendid vocalists selected by Mr. Merola, the magnificent chorus and everyone else connected with the artistic side of the enterprise received due recognition in the daily and weekly press.

But somehow the excellent orchestra, brought together by Walter Oesterreicher, has not received its share of praise. No better illustration of the usefulness of an orchestra of symphonic character can be cited than the splendid support given the operatic productions by this excellent body of musicians. In every one of the operas, especially in *Meistersale* and *Romeo and Juliet* the discriminating phrasing of the various groups of instruments was strikingly in evidence. The musicians did not play like the usual routine opera orchestra. They played like artists, and, therefore, enhanced the performance artistically in a manner that we never observed at any operatic production since the pre-fire days. Much of the gratitude of those who so thoroughly enjoyed these performances is due to the personnel of the San Francisco Symphony Orchestra, which constituted almost the entire material of the opera orchestra and which Gaetano Merola conducted with such skill. And, by the way, the musicians of the orchestra are unanimous in their expression of appreciation of the invariable courtesy and patience of their conductor.

THE SAN FRANCISCO MUSICAL CLUB CONCERT

The San Francisco Musical Club gave its first concert of the season at the Palace Hotel on Thursday morning, September 20, when the following program was enjoyed by a large gathering: Composers of the 16th, 17th and 18th Centuries—Antique Piano Solos; Girolamo Frescobaldi—*Agliardi* in G minor, *Pasacaglia* in B major, *Fugue* in G minor; Francois Couperin—*La Luitre*, *Les Petits Moutons* and *The Little Wind Mills*; Francois Dandrieu—*Le Cacolet* (arranged by Godowsky); Jean Philippe Rameau—*Rigaudon* (arranged by Godowsky); Marion de Guerre Steward, Corelli—*Sonata* in D major, *Modesta Mortensen*, Martha Dukes Parker, at the piano, Haydn—*Trio* in D major, *Modesta Mortensen*, violin; Dorothy Dukes Dimm, cello; Martha Dukes Parker, piano.

The piano group that introduced the program, and which was interpreted by Marion de Guerre Steward, revealed the fine artistry of this able player in convincing discrimination of phrasing with clear and precise technique. Modesta Mortensen's violin playing and Martha Dukes Parker's pianistry were in gratifying evidence during a most musically rewarding of Corelli's D major *Sonata*. The entire evening which she stated that she commended Mrs. Miriam E. Sellander being indisposed, Edil Barto Anderson, Consul from Peru, accompanied by Mrs. Cecil Hollis Stone, sang a group of songs, including three Spanish folk songs, *J'ai pleure en reve* by Georges Hue and a song by Shella. Mr. Anderson possesses a baritone voice of pleasing, sympathetic quality and uses it artistically and intelligently.

The trio by Hayden was played with regard to beauty of shading, delightful ensemble and uniform expression. The young ladies constituting the trio are planning to organize a permanent club, a relaxing time, a week. They are justified to stick together from the showing they made on this occasion. Mrs. Jesse Burns Stoll, president of the San Francisco Musical Club, delivered an address of welcome, prior to the beginning of the program, during which she stated that the club will try to give programs that are pleasing as well as seriously worth while, for the reason that the San Francisco Musical Club is essentially a study club. She read the names of the personnel of the Board of Directors and committee adding that all that was expected of the members is large attendance, loyalty, co-operation and, if possible, enthusiasm. The latter sentiment being a remarkable incentive in fostering a genial club spirit. Mrs. Stoll introduced Mrs. Dorothy Camm, chairman of the program committee who added a few words concerning programs. Mrs. Camm explained that the programs are to show the development of music chronologically. Thursday, October 4, was Founder's Day of which more will be said in the next issue.

PACIFIC MUSICAL SOCIETY'S FIRST CONCERT

The ballroom of the Fairmont Hotel was crowded to the doors on Monday evening, September 24, when the Pacific Musical Society opened its new season. Mrs. David Herschler made a most excellent address regarding the purposes and plans of the club and complimented the incoming officers and committee members as well as some of the chairmen of committees. Mrs. William Henry Banks, the newly elected president, made a brief address in which she concluded by saying it would be the only one during her administration as she believed in deeds rather than words. The program began with the interpretation of a violin and piano sonata by Guillaume Lekeu, which was given its first presentation in San Francisco by Edouard Deru, violinist, and Beatrice Anthony, pianist.

It is impossible to judge the entire artistic merit of this Sonata in one hearing and we would feel inclined to be unjust if we gave definite judgment after one hearing. It may, however, be said that Mr. Deru gave an unquestionably an authoritative reading. He is master of his instrument, plays with assurance and authority, possesses a style of his own and combines technical facility with intelligent expression. His tone is smooth and clean. There are some very effective and emotionally riveting passages in this Sonata and there are episodes that at first hearing seem tedious and monotonous. But, as we said before, we shall suspend judgment until later. Mrs. Anthony played with poise

and comprehension of the difficult piano part. She was in accord with the violinist grasping the spirit of the performance and overcame technical and emotional difficulties. A group of short, vivacious dances closed the program and Mr. Deru aroused his hearers to special enthusiasm by the manner of his interpretations. He played with the effectiveness of one used to artistic honors and one feeling at home on the concert stage. The accompaniment of many of these dances was discriminating and blended with the soloist's able performance.

Lillian Hoffmeyer Heyer, contralto, sang a group of songs with exceptional warmth of voice and unusual regard for expression. She phrased with such intelligent regard for shading that she made an excellent impression on her hearers. Henrik Jerderum at the piano supplemented Mrs. Heyer's artistic expressions. The complete program was as follows: Violin and piano—*Con Amor* (G major) (Guillou), Edouard Deru, violinist, Beatrice Anthony, pianist; vocal—*Al di Rendini* (Mi trane) (Rossi), Lehn! deine Wang' an meine Wang' (Jensen), Danish Folk Song (August Enna), A Memory (Rudolph Ganz), When Your Dear Hands (La Forge), Lillian Hoffmeyer Heyer, Henrik Jerderum at the piano; violin—*Aria* on the String (Bach), Minuet (Mozart), Berceuse (Faure), Tempo Martiale (Pugnani-Kreisler), Edouard Deru, Beatrice Anthony at the piano.

LOWE'S WARFIELD THEATRE MUSIC

During these days when certain motion picture managers try to fool themselves into the belief that the public at large will attend moving picture shows better when the worst kind of music accompanies these pictures it is gratifying to know that the Lowell Warfield Theatre is sufficiently regardful for public taste and intelligence to give the best of music in the best possible manner. George Lipschultz and his excellent orchestra are playing this week the William Tell overture in a manner that evokes the most ardent and prolonged enthusiasm of the public. It is played with vim and spirit and unquestionably is enjoyed by the large audiences that crowd the theatre.

In its policy to give the public the best the Lowell Warfield Theatre is conducting the serious music lovers, and since the pictures shown at this splendid place of entertainment are of an exceptionally fine artistic category of late, there is no reason why the music lovers who enjoy motion pictures should not contribute their efforts to encourage the management to continue its worthy recognition of good music. We hear many people remark that they like to go to the Warfield on account of the excellent orchestra, under the direction of George Lipschultz, and the good music that the theatre presents. It is not only the management introduces an occasional "jazz" orchestra as a special attraction it usually selects one that does not offend the sensibilities of serious musicians. To claim that San Francisco does not appreciate good music, but prefers "jazz" is an insult to the community and should be resented in no uncertain terms.

A CORRECTION

We regret to announce that in the article "The Orchestra in Its Relation to the Moving Picture," by Mr. Stearns, appearing in the issue of September 15, the "Pacific Coast Musical Review," a considerable mistake was made in the issue of September 15, which distorted the continuity considerably.

The first four paragraphs beginning with "It is of course" and ending with "far parts and score," should have followed the section printed in the issue of August 25. The portion used in the issue of September 15 should have then begun with the fifth paragraph of that issue in its present form, starting: "No other composition than these eight," etc.

In the fifth line of this article in the September 15 issue, the word "vibration" should read "VARIATION."

We should like to call attention to professional musicians in particular—to the fact that in an early issue we shall print in its entirety Mr. Stearns' Library Classification, which he has adapted from "Dewey's Dec. mal Classification." This is an exhaustive categorical classification of all music likely to be used in scoring pictures, and should prove of inestimable value to all musicians engaged in picture work. To the best of our knowledge this has not been the history of the industry that such classificatory scheme has appeared in public print.

Mrs. Scott's Fortnightly began at the St. Francis Hotel last Monday afternoon with the Chamber Music Society of San Francisco as the feature. The event is of too much importance to be dealt with in that brevity which its proximity to publication day and the space at our disposal would force us to devote to it today. And so we shall be more explicit next week.

Lincoln S. Batchelder, whose photograph appears on the front page of this issue, will be the soloist at the Pacific Musical Society on Thursday evening, October 11, at the Fairmont Hotel. Mr. Batchelder's performance has been highly praised by local critics and Eastern critics as well. His program will include the Symphonic Etudes by Schumann, the Petrarch Sonnet No. 123 of Liszt and two modern Russian numbers heard for the first time in San Francisco, namely, Novelle by Medtner and an Etude by Schlozer.

Thorstein Jensen Holm, violinist, Otto King, cellist, and Henrik Jerderum, pianist, were the soloists at a concert given by the Norwegian Singing Society which celebrated their twentieth anniversary on September 29. A feature of the program was a number of Trios for violin, cello and piano played by the artists mentioned.

LAWRENCE STRAUSS RECITAL

Those who delight in the unbacked will through the Italian Room of the Hotel St. Francis next Tuesday evening, October 9, to hear Lawrence Strauss, tenor and May Mukle, English cellist, in one of the most delightful of programs. Miss Mukle is in the very first rank of violinists and Lawrence Strauss is too well known to need comment. Ellen Edwards, English pianist, will be accompanist for both artists and the recital is under the direction of Alice Seckels. The following is the unusual program: Suite in E (Valentin), May Mukle; Serenade (Gabriel Greville), Chant de Res gnation (Darius Milhaud), Le Reveil de la Marlee (Song to a Bride), Greek Folk Song arranged by



LAWRENCE STRAUSS

Maurice Ravel, Le Moulin (The Mill) (Gabriel Piere), Traum durch die Dammerung (Dream in the Twilight) (Richard Strauss), Zueignung (Devotion) (Richard Strauss), Lawrence Strauss; Allemande (unpublished) (Lully, Arr. by Mukle), Allegro Spiritoso (Sensille) (1687-1730) (Arr. by Mukle), Chant elegiaque (Florent Schmitt), Melody (Frank Iridine), La Tzigane (Massenet), May Mukle, The Hare (Arthur Bliss), I Heard a Piper Piping (Arnold Bax), Chanson de Barberine (Eugene Goossens), Song (first time) (Antonio de Grassi), Swing Low Sweet Chariot (arr. by H. T. Burleigh), Little David, Play on Your Harp (arr. by H. T. Burleigh), Lord Rendal (arr. by Cecil Sharp), My Father Has Some Very Fine Sheep (arr. by Herbert Hughes), Lawrence Strauss.

OPENING SYMPHONY LECTURE

The opening talk on the Symphony, its instruments and the themes of the program as presented by the San Francisco Symphony Orchestra under Alfred Hertz, will take place Friday, October 19, at 11 o'clock, at Sorella Club hall. These twelve "Symphony-logues" will be given by Victor Lichenstein and are under the direction of Alice Seckels. They will be held the Friday morning of the Symphony concert day and will last but one hour. Tickets for the series are now on sale at the Symphony box office, and the Musical Association is endorsing this plan to acquaint music lovers more fully with the greatest of all forms, the Symphony. Each talk will bear upon the program of the day but an added interest will attach to the bringing of the various instruments before the audience by the artists of the orchestra. Those who are not subscribers to the regular series of Symphony concerts will find in these illustrated talks much interest and they will prove exceedingly enlightening to all concert goers and students.

RECITAL BY PUPILS OF MR. AND MRS. KRUGER

The concert to be given by pupils of Mr. and Mrs. George Kruger on Sunday afternoon, October 14, at the residence studio, 243 Thirtieth Avenue (Sea Cliff), promises to be an exceptionally successful one. The program is one to be looked forward to with pleasurable anticipation, revealing as it does the guiding mind of a teacher who values artistic results in his pupils. The following generous program will be rendered: Menuet in G major, Menuet in G minor (Bach), Marie Josephine Emerson, Rondo alla Tarenta (Burgmuller), Valse Bluette (Buvigny), Estelle Stein; Sonatine C major (Kuhlau), Jane Cooper; Gondolina (Lack), Valse Caprice (Newland), Tilly Berger; Impromptu (Schubert), Valse (Chopin), George Goody; Hungarian Rhapsodie No. 1 (Liszt), Tiny Puccinelli; Elegie (Noblet), Valse Chromatique (Godard), Mildred Herz; Allegro con gracia (Bargile), Rondo Capriccioso (Mendelssohn), Viola Luther; Kammer Ocyer (Rubinstein), Rigoleto Fantasia (Liszt), Alice Meyer; Dance of the Gnomes (Liszt), Norman Smith; Faust Fantasia (Liszt), Edna Linkowski; Concert studio (Weber), Joseph Salvato, (Orchestral part on second piano.)

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SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.

Telephone San Jose 1581

SAN JOSE, Sept. 25.—The local musical season was opened Tuesday evening, September 18, by San Jose chapter of the American Guild of Organists. Walter Keller, F. A. G. O. was the artist presented in recital. Mr. Keller, who holds a fellowship degree, the highest academic honor conferred by the guild, is a composer of national reputation. Educated in Europe and America, he has concertized for many years. He commenced his present American tour from Chicago, where he is dean of the musical school of De Paul University, and director of the Sherwood School of Music. The large auditorium of the First Methodist church was filled for this opening event. During an intermission it was announced by Leroy V. Brant, president of the San Jose guild, that a series of other interesting recitals would follow, for which the guild would engage brilliant soloists. This contemplated series will greatly enrich San Jose's musical season.

Miss Marjory Mackres Fisher presented her pupil, Miss Esther Talbot, in a viola and violin recital Thursday evening, Sept. 20, at the Centella Methodist Episcopal church. Miss Catherine Scorsur, pianist was the assisting artist. The program opened with the Mozart Trio VII-E Flat Major, for violin, viola and piano, played by Miss Talbot, Miss Scorsur and Miss Fisher. Miss Talbot was heard in a viola group and concluded the program with a group of violin solos. She proved herself a musician of distinctive ability, reflecting great credit upon her teacher. It is to be hoped that the viola, held so long in the background, is coming to the fore as a solo instrument.

Miss Scorsur, one of Miss Maude Caldwell's most talented pupils, delighted her hearers with her two numbers, proving herself an efficient accompanist as well. The program in full: Trio VII-E Flat Major, Andante, Menuet, Allegretto, Miss Talbot, viola, Miss Fisher, violin, Miss Scorsur, piano; Viola solos (a) Ballade (Evan-Jones), (b) Gavotte (Rameau), Miss Talbot; Piano solos (a) At the Convent (Borodin), (b)

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Hungarian (MacDowell), Miss Scorsur; Violin solos (a) Legende (Wienlawski), (b) Kuliwak Mazurka (Wienlawski) Miss Talbot.

Activities of the Conservatory of the College of the Pacific will begin next Tuesday evening, Oct. 2, when the opening faculty recital will be given at 8:15 in the college auditorium. Allan Bacon will play a group of organ solos, Charles M. Dennis will sing an aria and a group of songs, and Miles A. Dressel will be heard in an interesting group of violin numbers. Miss Miriam Burton and Mr. Jules Moulet will be the accompanists for the evening.

Wilson Taylor, tenor, and O. R. Marston, baritone, soloists at St. Stephens church in San Francisco, with Miss Helen Knapp, contralto, and Mrs. J. Ross Calfee, soprano, will be presented in recital by their teacher, Henry Bickford Passmore, Wednesday evening, Sept. 26 at the Institute of Music. Mr. Taylor will sing a group of Schubert's immortal songs, among them, Who is Sylvia; Impatience; and The Hunter's Serenade. Marston will sing a Russian folk song, the Voice of the East, as well as a group of numbers by Ireland. Miss Helen Knapp has appeared with repeated success in the Greek Theatre in Berkeley, also as soloist for the Christian Science church in Richmond, and the Glee club of the University of California. She will feature compositions of her instructor, Mr. Passmore, Mrs. J.

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CALIFORNIA

Ross Calfee is one of the popular singers of Northern California, and will be heard in an aria from Mascagni and Nymphs and Fauns (Bemberg). She will also sing some of the lighter numbers from modern composers.

Russell Bodley, bachelor of music of the class of 1923, Conservatory of the Pacific, has been appointed instructor of the courses in melodic and harmonic dictation and keyboard harmony in the conservatory for the coming year. As the holder of the highest number of honor points in his class, Mr. Bodley added to his reputation as a brilliant student. His piano playing has brought him much praise and his pedagogical equipment assures a successful year as instructor.

Leda Gregory Jackson, soprano, was heard in an interesting program in San Francisco Thursday, Sept. 20, at the Fairmont Hotel, the occasion being the annual breakfast of To Kalon club, the high event of their year. Mrs. Jackson delighted the large assemblage with English songs and ballads of the Jenny Lind period. Her personal beauty added greatly to the program, being costumed in a charming Jenny Lind gown, parts of which were over one hundred years old. Mrs. Jackson's numbers included: Should He Upbraid (Bishop); The Dashing White Sergeant (Bishop); Little Tassline (Lightwood); When Love is Kind (The Old English); Phyllis Has Such Charming Graces (Wilsnack). Mrs. Clyde White of San Francisco was the accompanist.

Miss Violet Silver, violinist, was the assisting artist Sunday, Sept. 23, when Marshall W. Gieselman, organist, gave a recital at the Exposition Auditorium. This was the final organ recital of the season under the direction of the Auditorium Committee of the Board of Supervisors. Miss Silver's numbers were Cui's Orientale, and Overtura by Wienlawski, with Mr. Gieselman accompanist.

Both auditorium and balcony of the First Presbyterian church were filled Sunday evening, the 24th, for the concert given under the sponsorship of the Y. W. C. A. John B. Seifert, tenor, of Oregon was the soloist, with Mrs. Homer DeWitt Pugh at the organ, accompanist. Mr. Seifert is the possessor of an unusually fine tenor voice especially adapted to the rendition of sacred music. Under the direction of Homer DeWitt Pugh, the chorus choir sang Haydn's The Heavens are Telling, which was beautifully interpreted. Mr. Seifert's numbers included: Consider and Hear Me (Wooler); Over The Stars There is Rest (Aht); The Ninety and Nine (Campbell); The Sorrows of Death (Mendelssohn); The Publican (Van de Water); The Voice in the Wilderness (Scott); Jesus Lover of My Soul (McDougall).

Students of the Elite School of Music are looking forward to an informal vocal recital to be given by Victor Eldo and Arthur Drake in the early part of October. There are also being prepared some excellent quartet numbers in which Mrs. Harriet Gomes, soprano, will take the solo part and Mrs. Raymond Bemis the contralto.

John McDonald and his orchestra have been one of the chief attractions at the Casino as well as on the bench at Santa Cruz this summer. This is the third consecutive season this organization has appeared in

(Continued on Page 5, Col. 2)

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STENGER VIOLINS

SAN JOSE LETTER

(Continued from Page 4, Col. 3)

the surf city, and this has been especially commented upon as being the finest he has ever had. Mr. McDonald with his orchestra, is returning to San Jose this week.

ALCAZAR

More people have seen "Topsy and Eva," the Duncan Sisters' stupendous attraction at the Alcazar than any other legitimate stage offering which has ever been presented in San Francisco. The piece goes into its fourteenth week beginning with the matinee October 7, and all attendance records for either musical comedy or straight dramatic productions have been broken. The only play which has had a longer run in San Francisco than "Topsy and Eva" was "The First Born," also presented at the Alcazar a quarter of a century ago, but the small theatre then opposite the Orpheum only accommodated three-fourths of the persons who can be seated at the present Alcazar, and it is believed that approximately 100,000 people saw that classic. To date more than 150,000 persons have witnessed "Topsy and Eva."

Thomas Wilkes, who has just returned from New York, declares that all of the East is talking about the triumph of the Duncan Sisters and are anxiously awaiting the production of the musical comedy in that city. Wilkes was pleased with the numerous innovations and improvements that have been made in the production since his departure and has pronounced it the equal to any production now on Broadway and far superior to many of them.

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ANNIE LOUISE DAVID RECITAL

The coming recital of Annie Louise David, harpist, Gabrielle Woodworth, soprano, with Alice Seckels at the piano, is to be one of unusual interest. The recitals are to be sent to the Berkeley live fund to aid the musicians who lost their homes in the recent catastrophe. The concert will be held in the ballroom of the Claremont Hotel in Berkeley, next Mon. evening, Oct. 8. Songs with harp accompaniment and with piano, harp and voice will prove a delight for few harpists play the difficult accompaniments as written for piano on the harp. Miss David has played with most of the great singers, John McCormick, Anna Case, Francis Alda, to mention but a few and is noted for her harp arrangements. Numerous pieces are edited by Miss David and she has herself published a number of original ones. The following program will be given: Harp, Prelude and Introduction (Arr. by A. L. David); Songs with harp, Deep in My Heart a Lute Lay Hid (Alyward), Idyl (MacDowell), Griemetta (Sibelius), Tes Yeux (Rabey), Chanson Provençal (D'Ozanne); Harp, Valse (Brahms), Follets (Hasselmann), Arabian Serenade (Foschler), Au Matin (Tournier); Songs with Piano, La Nienna-Nanna della Virgine (Reperi), Alba di Luna (Santolupido), (from I Conti della Scala), Chanson D'Amour (L. de Pachmann), "Mustapha" (Daniels); Harp, Evening Song (Friml), Oriental Dance (Cady), Etude (Chopin), (Arranged by A. L. David); Songs with Harp and Piano Nuit d'Etoules (Debussy), Si les Fleurs Aient des Yeux (Massenet), Chant of the Stars (Hoberg) (thy request).

DAYTON WESTMINSTER CHOIR

The Dayton Westminster Choir, of Dayton, Ohio, will make an extensive concert tour under the management of M. H. Hanson in January and February, 1924. This organization of fifty young men and women who sing a capella and from memory only is under the direction of John Finley Williamson and will travel through Iowa, Missouri, Oklahoma, Texas and California. The

SYMPHONY CONCERTS AT AUDITORIUM

Interest is very keen in the second series of popular concerts to be given by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at the Exposition Auditorium and the demand for season seats at Sherman, Clay & Company's indicates that the attendance will exceed that of the initial series. The dates are Wednesday evening, October 31, and Tuesday evenings, December 11, January 15, February 5 and March 11, and a reduction of one dollar in regular price is made to the purchasers of season tickets.

Supervisor J. Emmet Hayden chairman of the Auditorium Committee of the Board of Supervisors, directing the concerts, announces that Conductor Hertz is selecting his programs with great care and that the soloists will include vocal and instrumental artists of international reputation. Claire Dux, one of Europe's foremost sopranos and a member of the Chicago Opera Company, will sing at the first concert, and the remaining soloists will be selected from Albert Spaulding, America's foremost violinist, Joseph Schwartz, the famous baritone, Moriz Rosenthal, the eminent pianist, Jean Gerardy, the world-famed 'cellist, and Reinold Werrenhart, the American baritone. The season sale will continue until Monday morning, October 22, when reservations for the first concert may be made singly.

MATZENAUER-WHITEHILL CONCERT

Mme. Margaret Matzenauer, prima donna contralto, Metropolitan Opera Company, and Clarence Whitehill, leading tenor, also of the Metropolitan, are the artists that will appear first on the Elwyn Artist Series at the Curran Theatre. Theirs will be a joint recital, in which separate and duet groups from Wagner will be featured. Matzenauer and Whitehill are considered two of the greatest interpreters of Wagnerian Opera at the Metropolitan, and it is welcome news that Wagner groups will be given major attention by the artists in their forthcoming recital. The joint recital by Matzenauer and Whitehill will be followed by Benno Moisewitsch, Mozart's Opera Comiques, The Impresario, and Cosi

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What is meant by normal A and why so called?

G. D. A. In the second space of the treble staff. So called because it is the note (sounded by the oboe) to which an orchestra tunes.

2. What are flageolet tones on the violin? O. J.

Flute-like tones produced by merely touching the strings with the finger and drawing the bow very lightly. They are usually called harmonics.

3. When was "Andrea Chenier" first performed? N. N. At La Scala, Milan, in 1896.

4. Has a musical composition ever been written entitled "The Creation"? B. K.

Joseph Haydn's first oratorio is entitled "The Creation."

5. What is a flying cadence? H. U.

A deceptive cadence; that is, a cadence which, instead of terminating on the tonic chord as the ear expects, takes one by surprise and closes with an unexpected chord.

FESTIVAL CONCERT

Miss Zannette W. Potter, Oakland impresario, who was asked by the Dons of Peralta to assemble a huge chorus for the opening event of Opehaela Week, September 24 to 29 inclusive, is more than pleased with the results obtained this first year of effort along this particular line. While it was the original plan to ensemble one thousand voices, the organizers fell only a little short of this mark for more than eight hundred singers participated in the Festival concert on Monday night, September 24, in the Oakland Municipal Auditorium where a delightful program was rendered to more than four thousand people. It is generally conceded that this concert proved one of the great outstanding artistic successes of the entire week's program, and Miss Potter is to be congratulated on the outcome of her untiring efforts in a unique undertaking.

It was not an easy task and the results obtained meant weeks of previous preparation and hard work. Chorus units were established in Berkeley, Alameda, San Leandro and Oakland which served as convenient centers to singers living in the seven cities and towns of Opehaela, namely Oakland, Berkeley, Alameda, Piedmont, Emeryville, San Leandro and Albany. Those who served on the central music committee with Miss Potter included Madame Antonia de Grassi, Wallace Sabin, Percy R. Dow, and Edgar Thorpe of Berkeley; Mr. D. E. Graves, Mrs. S. C. Ayres, Roy C. Brown, Elizabeth Westgate, Hazel H. Hunter and Mr. J. I. Thomas of Alameda; Mrs. Sue Dierke of San Leandro; and Mr. Glenn H. Woods, Alice Bumbaugh, Lena Carroll Nicholson, Charles Lloyd and Eugene Blanchard of Oakland and Piedmont, while invaluable services were rendered by Wallace Sabin, Mrs. Minna Carter, Mr. Walter Hardy, Mr. Roy C. Brown, Mr. Herbert P. Mee in directing various chorus units preparatory to Mr. Glenn H. Woods who led the singers in their final concert.

The chorus was very good and well balanced owing to the fact that many soloists volunteered their services. The program was sang throughout the week with more limited experience, and this was the big, democratic idea that was uppermost in Miss Potter's mind from the inception of the whole plan.

The program of chorus numbers was well interspersed with solo and duet groups, sung by local and visiting artists, which included the gratuitous services of Mr. Quinto Magagnoli of the New York Symphony Orchestra, Madame Irene Le Noir, local contralto, Mr. Harold Kirby, English baritone, Ruth Hall Crandall, Mrs. Glenn H. Woods and Miss Margaret Avery, talented contralto. An orchestral solo, "The Star of Bethlehem" (Katherine Lee Bates), Chorus and Orchestra; Echoes of the Metropolitan (Tobani), Orchestra; Toreador from Carmen (Bizet), Chorus and Orchestra; The Habanera from Carmen (Bizet), Madame Irene Le Noir and Orchestra; Pilgrims' Chorus from Tannhauser (Wagner), Chorus and Orchestra; Baritone Solos (The Windmill (Herbert Nelson), (b) Brian of Glenaar (Herbert Graham), Harold Kirby; Italia, Beloved from Lucretia Borgia (Donizetti), chorus and Orchestra; (c) Duet, Serenade (Titli), Margaret Avery, Cello, Quinto Magagnoli, Flute; (d) The Fate of the Stars (Magagnoli), (e) The Street of a Bazaar (Magagnoli), (f) The Cry of the Flute (Magagnoli), Solo—Madam Le Noir, Quinto Magagnoli, New York Symphony Orchestra; Prayer from Cavalleria (Magagnoli), Soprano solo Santuzza, Mrs. Glenn H. Woods, Contralto solo, Lucia Hall Crandall, Chorus and Orchestra; Accompanists, Nadine Shepard, Mildred Randolph; Director of Chorus and Orchestra, Mr. Glenn H. Woods, Oakland Public Schools.

In September, at the regular monthly concert for the students of the San Francisco Conservatory of Music, Miss Ada Clement played a group of piano numbers, preceded by an explanatory talk on the music rendered. These monthly concerts are one of the important educational factors of the Conservatory.



THE WESTMINSTER CHOIR OF DAYTON, OHIO
Which Will Make an Extensive Concert Tour Under the Management of M. H. Hanson
in January and February, 1924

choir sang in Pennsylvania, Michigan and Ohio last November and the critics in Pittsburgh, Detroit, Grand Rapids, Cleveland and other mid-Western cities were loud in their praise of the Dayton Westminster Choir whose successful endeavor they say is the most promising awakening of real musical life in our country today. Mr. Williamson has proved himself to be an immensely talented conductor. He believes that choral music should be made to serve as an inspiration to the congregation and to the minister and that it has an important place in the life of the church and the nation. Their programs are not simple ones for they include numerous eight-part compositions. Besides the classical masters Bach and Mendelssohn, the Russian Gretchanoff and some modern English composers, Mr. Williamson strongly features the works of American today. Choral works by R. Nathaniel Dett, Clarence Dickinson, Peter C. Lutkin and Philip James have been programmed. The Westminster Choir leader says that they stand up with the best choral music contemporary European composers have produced. The appearance of the choir on the Pacific Coast should certainly create renewed interest in choral singing in churches.

OAKLAND CONCERT SEASON

Miss Zannette W. Potter, Oakland concert manager, announces a very ambitious group of concert attractions for her Artists' Concerts Series to be held as usual this season in the Oakland Auditorium Opera House. The season promises a brilliant opening with Queenie Mara, lyric coloratura, on Monday night, October 15, in a superb concert program. There are those who know and love Mara on the coast who believe the charming prima-donna to be as good in concert as in opera, and her appearance in several cities will no doubt prove this beyond a doubt. Following Mara, Miss Potter has scheduled for the Oakland Series, Tito Schipa, Emilio de Gogorza, Elena Gerhardt, the Duncan Dancers with Max Hahnovitch at the piano, Harold Bauer and Casals in joint recital and Jeanne Gerson who will close the season in April 1924. Tickets for the season are featured at much reduced rates and they may be secured at Sherman Clay's in Oakland.

Fan Tutte, Quartet of Victor Artists, Olive Kline, Elsie Baker, Lambert Murphy and Royal Dandun, Jascha Heifetz, Moriz Rosenthal, Maria Ivovan, Mario Chamee and Reinold Werrenhart.

The Matzenauer-Whitehill joint recital which opens the Elwyn Artist series at the Curran Sunday afternoon, October 14, promises a program of unusual variety and excellence. We are in receipt of an advance copy of the scheduled program which includes: (a) Hans Sachs' Monologue Was Duftet doch der Flieder from Die Meistersinger von Nürnberg, (b) Evening Star from Tannhauser (Wagner), Mr. Whitehill; My Heart is Weary from Nadeshka (G. Thomas), Mme. Matzenauer; (c) Traum Durch die Dämmerung (Strauss), (d) Die Heiden Gränerde (Schumann), (e) The Isle (Rachmaninoff), (f) My Native Land (Gretchaninoff), Mr. Whitehill; (g) Erda's Warning from Das Rheingold, (h) Traume (Bruckner's Call from Tristan and Isolde) (c) Schmerzen (Wagner), Mme. Matzenauer; (a) On the Road to Mandalay (Speaks), (b) The Next Market Day, (c) A Bulky Ballad, (d) Would God I Were the Tender Apple Blossom (Old Irish), Mr. Whitehill; (a) Over the Steppe (Gretchaninoff), (b) On Wings of Dream (Aronsky), (c) Estrellita (Mexican Song), arranged by La Forge, (d) Chanson Norveigienne (Four-drain), Mme. Matzenauer; Duet from La Favorita (Donizetti), Mme. Matzenauer and Mr. Whitehill; George Vause at the piano.

Madame Anna R. Sprotte, one of Los Angeles' most popular concert singers and vocal instructors, has all of her classes in operatic and concert works filled. As soon as her busy hours of teaching, Mrs. Sprotte holds the responsible position of director of the chorus of the Santa Monica Bay Woman's Club, program chairman of the American Music Optimists, head of the opera department of the Wa Wan Club and producer of operatic programs for the Macdowell Club. With engagements in Anaheim, Ames and Santa Monica and several concerts planned for a northern tour, including the cities of San Francisco, Portland, Seattle, and Tacoma, Madame Sprotte has a closely booked season ahead. Her pupils will be presented in recital on October 15 in the Alameda Hall of the Southern California Music Company building.

SAN FRANCISCO ASSURED PERMANENT OPERA

(Continued from Page 1, Col. 4)

most predominating impersonations was that of Mathieu by Adamo Didur. Here is an artist of the highest rank who never fails to give every ounce of energy and genius at his disposal to whatever part he has been entrusted with. Up, minus, dramatic action and vocal phrasing received at his hands the utmost attention and he made a living type of this exceedingly picturesque role.

Bianca Saroya as Maddalena took ample advantage of her opportunity to display her vocal powers as well as her dignified almost regal bearing. Her voice is a rich sonorous dramatic soprano employed with excellent judgment and with adherence to pitch, color and emotional shading. She sang the role with unerring fidelity to the dramatic score and with splendid expression. Her excellent artistic qualifications were shown in her personal charm. Doria Fernanda revealed her artistry in the role of the Countess. She is showing the effects of practical experience in association with distinguished artists in the opera houses. She has greatly benefited during her term of apprenticeship and has developed into a full-fledged artist. It would be unjust to enumerate her among resident artists inasmuch as her principal occupation is now elsewhere, but her temporary association with distinguished artists, while Miss Fernanda is at present occupying a position among the distinguished operatic artists in the country, has proved her good sense, evenness and balance and her phrasing reveals intelligence and accurate judgment.

Lela Johnstone and Rena Lazelle upheld the honors of the resident artists by fitting in snugly among this ensemble of distinguished operatic stars. Their action as well as vocal expression they showed special qualifications and in no sense of the word did they make the impression of being novices in their work. The voices sound very smooth, easy and accurate and their enunciation was clear and exact. Both artists are entitled to hearty commendation. The chorus, consisting of 150 vocal artists and students, proved itself thoroughly competent to cope with the many difficulties of the score demands to be overcome. Several unusually tricky passages were negotiated with care and precision. Intonation, tone blending and uniformity of phrasing were excellent, easy and not too much credit can be bestowed upon the enthusiasm and ambition of the vocalists and the patience and efficiency of those who trained them, thus making such splendid results possible, both from a vocal and dramatic standpoint, possible.

The orchestra proved itself capable of accomplishing the splendid direction of Gaetano Merola. It achieved excellent results and the brilliantly conceived and effectively scored music was made most adequate and artistically well-balanced interpretation. Indeed Mr. Merola stood out prominently as the center of the entire performance. The stage direction of Armando Agnini is highly commendable for its precision and accuracy. While Natale Corossio's supervision of the scenic effects was carried out with grace and prevention of exaggeration. Scenic effects and costumes were within the limits of historical accuracy. It was an unforgettable performance.

The Three Puccini Operas

Among the features that distinguish this season of grand opera under the auspices of the San Francisco Opera Association, and the general direction of Gaetano Merola, is the introduction of operatic works which have never been presented in San Francisco before, or which have not been heard for a long time. Those of us who are constantly weary of these operatic seasons naturally become eagerly and keenly listening to the same old repertoire time and time again and the management that constantly gives us the same hill of fare must not give disappointed when we, opera goers and critics alike, have tired and blasé from hearing the same old repertoire performed in the same old indifferent slipshod manner. Thus Gaetano Merola is entitled to the gratitude of our opera lovers by adding zest to the

present season through the introduction of works that possess the charm of novelty.

Three one-act operas, never heard here before, were: *Il Tabarro* (The Cloak), Suor Angelica (Sister Angelica) and Gianni Schicchi by Giacomo Puccini. These three one-act operas are specially noteworthy because of their striking contrast and first of all, dramatic something on the order of *Cavalleria Rusticana*, the second is somberly religious not very unlike an oratorio or cantata, while the third is distinctly humorous in the category, let us say. The Barber of Seville, based on the musical and dramatic standpoint we enjoyed the first of these works best. It condenses in a comparatively short space of time a volume of action and human passion. We have here the eternal triangle—husband, wife and lover. We have also here the inevitable result of such triangle, namely, death. Strange to say we could not, but in rare instances, escape the music of these operas the obvious style of Puccini's music. The distinguished composer seems to be here in a new role. Where in his other works he adhered religiously to the Italian style of melody and the introduction of sustained arias he confines himself in this trilogy to dramatic action backed by an orchestral setting. In other words he adapts himself to the modern school of composition entirely, although he retains his old and melodic invention in the orchestral score.

Artistically, as stated before, we enjoyed *Il Tabarro* the most, because it condenses in a comparatively short time, both dramatically and musically, the life of an action. Alfredo Gandolfi in the role of Michele, the husband, had an opportunity to reveal both his vocal and histrionic powers to their utmost, and he showed his tendency into the dramatic unities. A baritone of unusual smoothness and accuracy, a very easy and unforced mode of tone production and vocal intensity and a natural manner of enacting severely emotional episodes form Mr. Gandolfi's principal artistic assets. It would be difficult to give this role a more realistic or more impressive interpretation. Armando Tokatyan in the role of the priest, Luigi, had the first chance to show the depth of his artistry and he certainly succeeded to make a lasting impression. Possessing a smooth, even tenor of clear and pure timbre, singing with absolutely abandonment, he took advantage of the opportunity of marring his vocal balance and enacting the scenes with a fidelity and depth rarely noted on the operatic stage. Mr. Tokatyan firmly established himself in the good graces of his fastidious audience.

Bianca Saroya interpreted the role of Giorgetta specially well from a vocal standpoint. She phrased the contrasting moods of the music with strict regard to their sentimental importance, although dramatically we could have imagined the role interpreted by one more intense in action. Intensity of temperament is not one of Saroya's strong points. It is, however, not only fair to say that there is possibly an artist in the company that has accomplished such a remarkable feat as Bianca Saroya. She studied and successfully imitated the role of the girl, which she had never seen before and did so in a manner well worthy of hearty commendation. This reveals an enthusiasm, industry and love for the art which only a true singer can possibly exhibit. Vocal Miss Saroya works splendidly, both as to tone quality and accuracy of pitch. She represents a most valuable type of operatic artist.

Doria Fernanda also belongs to that type of artist who knows no fear of work and patience in acquiring knowledge. She, too, studied several new roles of a contrasting nature. Indeed her versatility, as exhibited during this engagement, is noteworthy. Even during the presentation of these three one-act operas she had three distinctly different roles to perform, and she did it with unerring artistic proficiency. La Frugola in *Il Tabarro* is a matter-of-fact wife of a commonplace vulgar type. The success in Suor Angelica represented the dignified regal type of an aristocrat inclined to be severely straight laced. La Vecchia in Gianni Schicchi was a nag-

ging, selfish, and sharp-tongued woman. Notwithstanding these contrasts Miss Fernanda drew a distinct and successful character delineation of each one of them and backed by her fine pliant and judiciously employed contralto voice she gave every one pleasure because of her accuracy and delicate delineation of delightful operatic roles.

It is indescribably enjoyable to experience the allotment of what ordinarily are considered as minor roles to artists of distinction thus emphasizing the fact that every role in an opera is equally important and should be entrusted to the very best artist. It is equally a source of pleasure to know that this company consists of artists of such high rank that not one considers it beneath his dignity to essay roles of seeming inferiority. Thus we had the rare enjoyment of hearing artists of such major distinction as Giordano, Palmirini, Adamo Didur, Armando Tokatyan, Paolo Anziani, Louis D'Angelo, Albert Gilette and even Giuseppe De Luca occasionally assume one or two minor roles and interpret them in a manner to emphasize their artistic value. We have in our memory as important links in a chain of artistic eloquence. The artists mentioned here took part in two of the three Puccini operas. Tokatyan, Palmirini and Didur sang *Il Tabarro* and Schicchi, the others in Schicchi only.

Among the three one-act works we liked Suor Angelica the least. It is really not surprising that the role of Sister Angelica, a nun, is not in the nature of a cantata. The characters are sisters of a convent and the story represents an incident of one of the sisters' life. Bianca Saroya in the role of Sister Angelica had a chance to display her vocal powers to their utmost, in a manner and she did so with delightful repression and simplicity. She had a very tedious task and acquitted herself with honor. The same may be said of all the other participants. Armando Didur, Doria Fernanda enacting the most important part next to the title role and, as already stated, doing so with professional dignity and vocal proficiency. Rena Lazelle, Lela Johnstone, Armando Tokatyan, Du Bois Ferguson, Albert Badger, N. Campbell and K. Christoph sustained their respective roles with delightful adherence to vocal demands. Historically none of the roles required any exhibition of unusual temperaments. The music was principally orchestral and here there were many spots of graceful phrases scored with that ingenuity and skill that characterize all works of this master of operatic composition. The chorus was as usual excellent and the orchestra proved itself as on all occasions, an organization of skilled musicians.

As Suor Angelica sustained the atmosphere of religious sobriety, so did Gianni Schicchi represent the humor of human weakness. The entire action revolves around the avarice and rapacity of the family of Scarpia after the death of a rich member of the family. The frustration of their cupidity by Gianni Schicchi. While in Suor Angelica the somberness of the action resulted in action and humor. It also showed how excellently the company is supplied with dramatic material. If you have not witnessed De Luca's impersonation of one of the mad monks, you will miss of clean humor and wit. Even though you do not understand the words you can not help laughing at his style of reading the lines and his ever changing facial expressions. It is a pleasure to watch him fool his trusting audience. Although all the other roles seem subordinate they require considerable skill to be interpreted according to artistic standards. We can not bestow a greater compliment upon the company, we have included quite a number of resident artists, to say that we could not find a weak spot in this performance. Giuseppe De Luca, Armando Tokatyan, Adamo Didur, Paolo Anziani, Louis D'Angelo, Giordano, Palmirini, Albert Gilette represented some of the cream of Metropolitan artists who accentuated brief roles in a manner to make them stand out with effective importance. The company emphasized the sense of humor with the work calls for.

Among the resident artists who experienced at home and abroad, no lustre to this production are: G. Frediani, Jose Corral, A. Albertini, Doria Fernanda, Anna Young and Rene Lazelle. Among San Francisco talent, whose first

experience in operatic expression is given on this occasion, Merle Epton is the most conspicuous. We saw the part of Mr. Merola to allot Miss Epton the role of Lauretta whose gentleness and self-effacement did not require any exhibition of dramatic experience. Vocally Merle Epton excelled her part by the beauty of her flexible soprano voice which is noteworthy for its quality rather than its quantity but which has the elements of future development. It is praise for Miss Epton to say that she did not mar the character of the performance by any definite display of amateurism, although she might have been a little more responsive to the advances of her chosen lover. As on every occasion the two guiding forces of this season, Gaetano Merola in front of the curtain and Armando Agnini behind the scenes, were evident in no small degree. Indeed we have never witnessed such excellent stage management as is revealed on every occasion during this short season. So far we have not witnessed anything we could take objection to as regards the stage direction of these operas.

Meisefole

If anyone had ever told us that it was possible to present Boito's *Meisefole* without a dress rehearsal and with orchestra score almost undecipherable, and requiring two guiding forces of the performance, we would have positively regarded such contention as preposterous. But seeing and hearing is believing, and while it would be stretching the truth to say that this performance was flawless, it was nevertheless sufficient smooth and effective to give the atmosphere of completeness. Unless we regard this work first from the point of view of the inherent pre-eminence and secondly from the point of view of its intensity, omitting the importance of the purely vocal responsibility of the roles, we can not see any operative value in this performance. It is really more an amplified oratorio than an opera. Boito is mixed in the first and second parts of Goethe's *Faust* without regard to dramatic continuity. He picks out a scene here and a scene there and tacks one on to the next without any regard to the logic of action. The opera starts with the Prologue in heaven, then suddenly changes to the market scene, then to the garden where Faust makes love to Marguerite without having met her before, then to the Broken and Witches' scene, then to the Elysian fields, and finally back to Faust's study. From a dramatic standpoint the work is impossible.

Orchestrally it is, however, sublime in many respects. And here is a chance to give due credit to the orchestra. When Mr. Merola first told us of his intention to give this season and the brief time available, we thought we had reached on account of the expense involved which would have to be sufficiently low to justify popular prices, we asked him how he could present operas new to the season and cover the difficulties in such few rehearsals. He said: "Ah! I am going to get the best musicians I can find. I am going to engage the San Francisco Symphony Orchestra." And he did, and the result justifies his confidence. A season like the present could never have been given five or six years ago, before Alfred Hertz had trained the San Francisco Symphony Orchestra in a manner to enable it to perform with such artistic precision. While the individual musicians, of whom many had previous experiences with Eastern orchestras and operatic organizations, are individually more experienced, (indeed if they were not they could not be genuine symphony players), they must have the advantage of practical experience in playing together to get the results they now can. And when you have such excellent material, and the orchestra at the same time have them trained under a conductor like Mr. Hertz, then an operatic conductor like Merola can accomplish much that seems impossible at first glance. And so we achieved what the orchestra during this Meisefole performance was, as far as we are concerned, the outstanding artistic triumph of the evening in which Mr. Merola shared 100 per cent.

Next to the orchestral victory came the excellent dramatic virility of Adamo Didur who gave us a Meisefole that will remain alive in our memory, even after we hear Chailappa next spring. It was a forceful, vital and commanding portrayal of the prince of evil, glowing in his

(Continued on Page 14, Col. 1)

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, Oct. 2.—Clark S. Shaw, business manager of the Chicago Opera Association has been here to make arrangements for the local season with impresario Behymer. He rarely talks for publication, and, while charming to meet, is somewhat laconic. So much may be said, however, that the Chicago Opera Company has in the real sense, become a civic institution of that community, because it has not only the support of more than 7,000 season ticket holders there, but also that of 2300 or more guarantors, who for five years will be ready to give from ten dollars up to one thousand dollars a year. The adoption of this democratic method, instead of the employment of five hundred men donating \$1,000 each, has made the opera company a community institution. Apropos, already in the first year of the present regime, headed by Samuel Insull, president, less than the full amount, only 70 per cent of this annual guarantee was called for. The procedure is that the guarantors are asked to contribute in installments when needed. Altogether this guarantors' league represents backing of about \$3,000,000 during these five years. This fund applies only to the local seasons, which this winter will consist of about 85 performances. Whatever tours the company undertakes, must therefore be self-supporting. Which is an enormous task, for as Mr. Shaw pointed out, railroad costs for last year's tour to the Pacific Coast amounted to \$85,000, which is but part of the great overhead expense.

In this connection a few statistics regarding operatic cost should prove illuminating, and also explain the eternal question: "Where does the money go?" For every dollar taken in during the last season of the company in Chicago, \$1,547 or more than one dollar and one half were expended. Hence the need for guarantors. The percentage table quoted here is the reply:

Miscellaneous	5.25 per cent
Rehearsals	7.83 per cent
Publicity and administration	9.28 per cent
Repairs scenery and costumes	5.68 per cent
Theatre and warehousing	20.28 per cent
Orchestra, ballet, chorus, stage hands	20.25 per cent
Artists	21.96 per cent

Thus the largest amount is used for paying principals and lesser artists. However, this is justified, even in the instance of very highly paid artists, for it is these golden voiced singers who attract the kold to flow back into the box office. In a measure, the medium priced artists from the point of drawing power are really the most expensive to the budget. Speaking of cost accounting in opera, as in the instance of great symphony orchestras whose personnel includes eminent players, the expenses are greater than the income by reason of the artistic high cost. Which explains why the Chicagoans spend for each dollar received, one dollar and fifty-four and seven-tenths of a cent.



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While the Chicago Opera Company operates at financial loss, yet it is run on a very businesslike schedule which is governed by the various department heads and the financial committee with President Samuel Insull as the ultimate authority. This budget system is based on statistics of the last five years with due regard for changes in cost and attendance. Everything is prepared and financed on this budget system. For instance, if a work given before is to be repeated, the estimate of cost is based on earlier statistics. These earlier records show that such and such opera has been put on with an average of, it may be assumed fifty hours of chorus rehearsal, thirty hours orchestra rehearsals, and so forth, the various artistic heads, conductors, chorus masters, ballet master, stage managers, are expected to produce the work within this period of hours and this definite schedule has brought about a discipline and honor system among the Chicagoans, so that, as a rule even better records are established, i. e., better performances are given with shorter rehearsals, hence at less cost, as everybody is giving of his utmost with great concentration. Should some of those in charge of rehearsals exceed this time limit, either by appearing late and keeping the chorus waiting, or if the rehearsals of this body should produce the desired results too slowly the conductor in charge is notified. Of course, the time allowed is always ample, but in view of the cost, strict economy of time is required. Similarly, the timekeeping of the company shows that all rehearsals are co-ordinated, so that it is hardly ever necessary during ensemble rehearsals to keep certain groups waiting by repeating certain passages over and over with a principal, or one section of the ensemble, thus keeping the others waiting.

"Once ensemble rehearsals are called every soloist and group, be they the chorus, orchestra, ballet, scenic or lighting staff are rehearsed to the finish. We cannot start at that time individual section rehearsals, for in the average we pay fifty dollars a minute or nine hundred dollars an hour for rehearsals with an average sized cast," Mr. Shaw remarked.

To what a degree of efficiency in cost estimation and due adherence to these estimates, minuteness of budget system, possibly highest economy despite highest artistic standards, proper utilization of the entire staff President Insull has brought the company, may be gathered from the fact, that already during the first season of his administration only a very small amount of paid for time was not utilized, to quote the actual figure, only during \$397 worth of time the artistic staff of the company was not busy indeed a negligible amount considering the total cost of the season lasting about five months.

It is this businesslike administration which, however, has won full confidence and support from the people of Chicago for the present administration. As for Samuel Insull, he is one of the great business masterminds of the country. The financial rehabilitation of the Chicago Gas Company is one of his best known feats as an executive. Though a thorough business man, he is a great music lover and takes deep interest in the welfare of the organization entrusted to him by his fellow citizens. There happens hardly a performance during which he is not present part of the time, if it be only to get first hand reports about the box office receipts. He receives daily reports and meets his staff three or four times a week during the season. Although one of the busiest men, he is sixty-three and starts work at his office every morning twenty minutes before eight, yet he always finds time for an immediate conference in the interests of the company. This is his contribution to his community, donating his services in time and executive leadership.

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As to the local season of the Chicago forces, March 3, 4, and 5, (Monday to Wednesday inclusive), present plans call for Cleopatra with Mary Garden, Boris Godounoff or Mefistofele with Chaliapin, Salome with Garden (Matinee performance); The Jewess with Rosa Raisa.

Fascinating programs will be offered during the coming season of the Los Angeles Trio, founded by Mrs. Macdonald Hope, pianist, whose pioneer work along the lines of chamber music has vitally contributed to local musical development. Calmon Luboviski, violinist, and Ilya Bronson, cellist, both of them leading members of their profession, will again be associated with the Trio, same to be managed by France Goldwater. Mendelssohn's D minor trio and the Arensky Trio in D minor, with the violin and piano sonata by Ernest Bloch, the latter new here, are to form the first program, Thursday evening, October 18. The other five concerts will take place Thursday evenings, November 22, January 17, February 29, March 21 and April 11, all at the Fine Arts Theatre.

Edith Lillian Clark, gifted pianist, who was called East a little more than two months ago to make piano records, has returned and resumed work with her large classes. Few Los Angeles pianists so far have been asked to make records. While East Mrs. Clark has been coaching. She has opened studios, together with Carolyn Handley, soprano and local pedagogue, at 707 Southern California Music building, while retaining her residence studio at 1100 Victoria avenue.

Winifred Hooke, noted Los Angeles pianist, has resumed teaching and concert activities after a happy summer trip to Europe.

Wesley Kuhnle, one of our most talented pianists, is homeward bound from European music centers and expects to arrive here late in October.

Plans for the erection of a Municipal Auditorium were discussed Monday evening, when members of the Executive Committee of the Civic Music and Art Association, B. F. Pearson, president, met. This committee consists of thirty members, to which a large advisory committee of prominent citizens is to be added. Tentative program suggestions were also presented at that meeting for the third annual music week to be celebrated here in May. Comprehensive investigations have been carried out by a special committee regarding the proposed municipal auditorium.

Frequent premieres of American and foreign works will be featured by the Zoellner Quartet during their sixth local season at Ebell Club Auditorium this winter. The Zoellners hold a unique chamber music record both for their championship of the moderns, also for their nation-wide missionary work as representatives of classic chamber music playing. Six performances will be given this winter, namely October 29, November 20, January 14, February 11, March 10 and April 14, always on Monday evenings. As previously, guest artists will participate in special program numbers.

Friday evening the recently formed California Trio will make its debut with a chamber music program at Ebell Club Auditorium. The personnel includes Leon Goldwasser, violinist, Maurice Amsterdam, cellist, Marguerite d'Alema, pianist, who will render the Beethoven Trio in B flat major, opus 11; Grieg's C minor sonata for violin and piano; and the D minor Trio by Arensky.

Mme. Astro, well-known vocal teacher discovered a voice of much promise when she heard Faith Hope sing at a reception last week. Miss Hope, while a picture star, has decided to study voice with Mme. Astro under whose guidance she expects to make her public appearance as vocalist in the near future.

Klinor Remick Warren, composer-pianist, Sol Cohen, violinist, and Ruth Bressen Payette, soprano, will be heard in a charming program Tuesday evening at the Clark Memorial Home Auditorium, 336 Loma Drive. The concert is sponsored by the Y. W. C. A.

Ticket sales for Tuesday and Thursday evening Philharmonic Artist Courses of L. E. Behymer, are very lively and indicate excellent attendance. Mr. Behymer, to be sure, is offering two courses of extraordinary brilliance, indeed, record breaking courses. He finds that also in the smaller towns musical interest is keen, so that the Southwest will again astound the East as to concert attendance. Frances Alda, prima donna soprano of the Metropolitan, is opening the Behymer Course on the 17th, and incidentally the entire season represents not only a musical but also a social event of a conspicuous nature. Four artists of exceptional renown will be presented this season by the Fitzgerald Concert Direction. George Baklanoff, famous Russian Bartone, remembered here for his notable appearances with the Chicago Grand Opera Company, will open the series in November. Edwin Niregzhazi, whose sensational piano technic astounded Los Angeles last year, has been engaged for a return appearance in January. New here will be Renee Chomet, French violinist, who ranks among the foremost exponents of violin art. Her New York recitals proved outstanding successes. Miss Chomet is to be in Los Angeles during February. Rosa Ponselle, star soprano of the Metropolitan Opera, one of the most gorgeous voices, closes the series in April. All of the recitals will be held in Philharmonic Auditorium.

Many interesting events of appeal to art lovers will be held in the Fine Arts Theatre, 730 South Grand Avenue, which will open its doors, Sunday evening, Octo-

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LOS ANGELES LETTER

(Continued from Page 9, Col. 2)

ber 14, under the management of Francis Goldwater. Leonid Cora's Los Angeles debut on that date will be the inaugural concert. This young Russian baritone has appeared abroad with noted success. Frederick Herman, well known Los Angeles baritone, will appear in the same auditorium, Monday evening, October 15, with Calmon Lubovicki, an assisting artist in violin solos. Additional events announced are Sunday afternoon lectures by E. A. Cantrell, educator; dance recital by Janeksi Robenoff, Saturday evening October 27; Anna Weitzman Trio, Tuesday evening, October 30; Lecture by Upton Cook Wednesday evening, October 31, as well as the entire concert series of the Los Angeles Trio, beginning October 18, offering six programs in the course of the season.

"Musical and intellectual Germany is slowly breaking up as far as educational institutions are concerned, for the teacher is unable to earn sufficient money where-with to eke out a living. Several of the internationally famous musical conservatories, such as the one of Frankfurt in the Rhine, where Macdowell and Percy Grainger studied had to close their doors." This is the answer of Professor Karl Leimer, head of the Municipal Conservatory of Hanover, and Chief Examiner of Music for the province of Hanover, who is on his way to leave of absence. The purpose of his visit to America (he is living with relatives here) is to recuperate from the rapacity of cold winters and years of underfeeding caused by war and post-war shortage of commodities. Leimer, by the way, besides being a pedagogue, is a concert pianist of note, won wide recognition by being the only teacher of Carl Gieseking, the twenty-six-year-old German pianist, whom critics in the fatherland compare with the greatest of the keyboard. Gieseking, Mr. Leimer adds, will make his American debut next winter. Mr. Leimer arrived from Germany but recently.

"A few figures will convince you why German music schools and institutions of learning are one after another closing their doors. To begin with, it was the German middle class who supported music. The German middle class has disappeared and cannot find enough money for mere necessities with few exceptions. Suppose I give from five to six piano lessons a day, I have earned enough to buy a pound of butter. Or I arranged with my assistant teachers that I will pay them 2,000,000 marks a lesson. Tomorrow the contract is void for they have jumped fifty cents in the stock market to buy food. You pay 2,000,000 marks for an egg, but find you have not enough money with you. By the time you return with that amount the price may have gone up to four millions. And that happens with every article of food or clothing. How can a music teacher live in Germany if he spends in a week for his living and housing as much as a pupil pays him in an entire year?"

"The government? It is helpless. My relatives occasionally sent me money. The bank has not enough currency at hand to change one dollar bill. I own a thirty room house in Hannover, but I cannot begin to beggar, for even if I was to sell it the money I would receive is worthless. Oh yes, there still are many concerts, but, if you look behind the scenes, you see poverty and starvation nearly everywhere. But for state or municipal subsidies, music, art, recreation and sports, especially in the provincial cities would have to close shop at these performances wrapped in furs, and those less well off, in traveling rugs. I have spent many a cold evening in my own drawing room, in a fur coat and gloves, for, if there was enough coal, it was prohibitively expensive."

This coming winter, Mr. Reimer thinks, will be hard for Germany owing to the fantastic prices for coal. Seventy per cent of the school children in Berlin are without shirts, and while class rooms will be more than ever overcrowded, less rooms will be heated, which in certain cities means reduced school hours for children.

"I expect very little actual result from the cessation of passive resistance in the Ruhr, except that the labor population and the merchants of that district will be enabled to better earning capacities and can buy more, but that will not be sufficient to bring about a revival on independent Rhine Republic, but if so, it will eventually rejoin Prussia. Bavaria's action is more serious and I would not be surprised to see a break-away of all the South-German states from Prussia and possibly join with what is left of Austria, provided France will lend its sanction to this."

"Of course, there are rich people in Germany, many of them profiteers against whom the government seems helpless. Still, among the new chancellors? What do I think about this? I am not a prophet, but I am afraid, conclusively, that the new chancellors will prove stronger than he. I have no idea as to what will happen, except that I know thousands and thousands of people in Germany are slowly starving to death."

Two compositions by Arthur Honegger, his Madame Noy, which found its cordial reception last week, and his conversations, will be played during the opening concert of the Los Angeles Chamber Music Society, October 26. Two new principal players of the Philharmonic Orchestra will make their debut as chamber music players, that evening in a Beethoven Quintet, Mr. and Mrs. French born; and Frederick Morris, bassoon.

Estelle Heardt Dreyfus, contralto, and Louis Dreyfus, linguist, have opened studios in the new Macdowell building, room 201. In the new building, which houses Norma Gould's dancing school, Mr. and Mrs. Dreyfus have spent the summer in Honolulu, but already are rather busy, as all their former pupils have returned to them.

Wednesday, October 24, will be resident composer's day at the Wa-Wan Club, when Dr. Frank Nagel will play manuscript and published compositions.

LOS ANGELES PERSONAL BRIEVITIES

Elinor Remick Warren, pianist composer, with Sol Cohen, violinist and Ruth Payette, accompanist, gave a benefit concert on the evening of October 2 at the Blue Triangle Club of the Y. W. C. A.

Marguerite d'Aléria Hungarian pianist, Leon Goldwasser, Russian violinist and Maurice Amsterdam, Hungarian cellist, who compose the California Trio, will give their first concert of the season consisting of a recital of Chamber Music at the Ebell Club on October 5. The numbers to be played are Beethoven's Trio in B flat major Op. 34; Grieg's Sonata in C minor, Op. 45; and Arensky's Trio in D minor, Op. 32. This will be a program well worth hearing for the artists are among the most prominent of the city and the program well selected.

Ruth May Shaffner's popularity as a gifted singer is evinced by her numerous recent appearances and re-engagements for recital in Santa Barbara and Montecito. She filled an extended engagement successfully at the Hotel Samarkand at Santa Barbara and sang before the Rotary, Kiwanis and Exchange clubs of Montecito.

Alexander Crawford, formerly of New York, and more recently of Denver has been concertizing extensively through the West and Middle West. He is reputed to be an exceptional musician possessing a fine baritone voice and we are assured by Signor Guerrieri, the renowned orchestra and opera conductor with whom Mr. Crawford has been associated most years, that this newcomer will be a creditable addition to the list of prominent musicians who are already established in Los Angeles.

The Oratorio Society of Los Angeles, under the able direction of John Smallman, is rehearsing the magnificent Caesar Franck number, "Beatitudes," which will be presented at the Philharmonic Auditorium during the ensuing year.

Ruby Poe, formerly a pupil of Theodore Kosloff, having made her debut in New York City last year, with such a favorable impression, was engaged as soloist in Oscar Hammerstein's new 9 o'clock Review for this season. The many Los Angeles friends of this talented young dancer are greatly pleased with her successes.

The Matinee Musical Club held its first meeting of the year at the Ebell Clubhouse, October 4, celebrating its fifteenth birthday, when Mrs. James Henry Ballagh, founder of the club, was honor guest. Short addresses were given by Mrs. Ballagh, Mrs. J. J. Carter, Mr. J. T. Fitzgerald, Gertrude Ross, Albert J. Gilbert and J. J. Gilbert. An entertaining program of songs was given by Jessie MacDonald Patterson, soprano with Miss Marjorie Chapin, accompanist, and Philip Tronitz, Norwegian pianist.

Merle Armitage, manager of the Fitzgerald Concert Series, announces the first recital for November 2 to be given by Georges Baklanoff whose fame as an operatic baritone makes certain his success in Los Angeles, though it is his first appearance here. In January of 1924 he sang at the Metropolitan Opera House in New York City and he has been heard in the greatest French violinist of today, Rene Chemet, will be heard in February and the radiant Rosa Ponselle, whose glorious voice still rings in the hearts and minds of her devotees in America, will appear again to close this concert series.

Mr. and Mrs. Harry Girard gave a lovely studio reception from 7 to 8:30 o'clock on October 4 at the Southern California Music Company building. A program of songs followed when the G. C. Club and the B. P. O. E. Glee Club under the direction of Harry Girard appeared. Duets by Mr. and Mrs. Girard and solos by Miss Myra Lee, Miss Leona Hunter and Miss Virginia Crawford were enjoyed. The remainder of the evening was spent in dancing.

Irene Burdette, lyric soprano, sang for the Woman's Club of Whittier last week when she was accompanied by Mrs. C. W. McKinley, a prominent pianist of Los Angeles. Mrs. Burdette was assisted on her program by Percy Hazard, pianist, and Ivan Knox, pianist, both members of the faculty of the Whittier School of Music.

Margaret Halloway Thomas, who recently returned from a solo tour in the East where she went for study and recreation, has reopened her studio in the Tajo building in Los Angeles.

Leonidas Coroli, the Greek baritone, will give the first concert in the new Fine Arts Theatre on South Grand avenue, October 14. Frederick Henman, baritone, will appear in recital at the same place on October 15.

The Sherwood Music School of Chicago has opened another new branch at 350 South Vermont street under the direction of Mr. Raymond G. Head who is assisted by a very fine faculty in every branch of music and dramatic art. The first faculty recital by the Sherwood Music School will be given Friday evening, October 12.

Recital Hall of the Southern California Music Company building on Broadway will be in charge of Adele Dorothy Lauth and those appearing are Dr. E. Winkler, J. Anson Clapperton, Glida Marchetti, Louise

Moody, Sarah Gordon, Edith Lillian Clark, Violet Nedderman and Gloria Mayo. All pupils and friends of the school are cordially invited.

Catherine Collette and Jode Anderson presented their pupils in recital October 5 at the Recital Hall of the Southern California Music Company building. Those appearing on the program were Rebecca McMillan, Stone, Erna Bradshaw, Miriam McIntyre, Lucille Booth, Ewell Wanless, Eda Carlin, Bettie Harrington, Eunice Abernathy Downey.

Homer Crunn, one of the foremost pianists of America and prominent among Los Angeles musicians, will give a recital at the Recital Hall of the Southern California Music Company building on the eve of October 11. This recital will be one of the season's finest musical events.

Mme. Alma Stetzel, well known teacher of vocal music presented several of her pupils in recital Monday evening, October 1, at the Recital Hall of the Southern California Music Company building. Those participating were Giles Alkire, basso, Hazel Hoffman, soprano; Mable Roberts, soprano; Inez Florida, contralto; Sarette Minter, soprano; Nadeles St. Court, mezzo-soprano. All were well received and their work did credit to their able teacher.

Florence Middaugh, much admired for her charming personality and lovely contralto voice, opened her new residence studio at 332 North Oxford last week and began her singing at the Fifth Church of Christ, Scientist, after a few weeks of vacation.

Lucille Gibbs, well known soprano, and Alma Urquhart, contralto, are furnishing an interesting program of songs at the California Theatre. These young singers are artist-pupils of Myra Belle Vickers and their appearance at the California during the past few weeks has been attracting large crowds.

Clara Wilson Stamm presented five of her advanced pupils in a medal contest recital last week. Miss Mary Elizabeth White was the winner of the gold medal, Miss Edith Wall received the silver medal and Miss Marjory White was awarded the bronze medal. The judges for this event were Waldo F. Bass, well known piano instructor of Los Angeles, Francis Kendig, music critic of the Los Angeles Times, and Jewell Hickox, head of the music department of the El Monte High School.

Ann Thompson, known as the "pianiste of personality," gave a concert at the Masonic Hall in Long Beach last Friday evening under the auspices of the Southern California Music Company. This young artist is booked for several more concerts and recitals for the fall season and has a class of interesting pupils.

Dr. Frank Nagel announces the soloists who will assist in his lecture-analysis of La Boheme at the Oratorio Society of Los Angeles, October 1. Vivian Alberti, contralto, soprano; Lora May Lampert, lyric soprano; Raymond Harmon, tenor; and Edward Novis, baritone, who are all exceptionally fine singers, will lend their voices in illustrating this beautiful opera.

Albert Tufts gave a short organ recital preceding a lecture on September 21, at the Second Church of Christ, Scientist, where he is engaged as organist. Nearly fifty friends and admirers of Mr. Tufts were delightfully entertained at his residence-studio last week when he presented a program of organ and Lizi with several of his own compositions. Mr. Tufts ability as a teacher of piano and organ is evinced by the large number of students who have enrolled in his classes for the fall term.

Maude Reeves Barnard, foremost among women musical directors of Los Angeles, has just signed a new contract for her thirtieth year with the First United Presbyterian church of Los Angeles as soprano soloist and director of music. This is indeed a record to be envied. Pupils of Mme. Barnard composing the Euterpan Quartet are very much in demand for club and recital programs.

Mme. Bruske-Hollenbeck, a prominent figure in musical circles of Boston and other Eastern cities, is sojourning for a few months in Los Angeles. Acclaimed by tongue and pen as the "Song Painter," possessing an extraordinary personality, she has been sung at the foundation of splendid musical training and a powerful feature of unusual beauty, we feel safe in saying Mme. Hollenbeck has many of the requisites of a truly great artist.

On one occasion this summer at the Hotel Maryland, in Pasadena, has her lovely mezzo-soprano voice been heard in Southern California. On this program Madame Hollenbeck was assisted by Bruno Huhm the renowned composer and conductor, Oscar Selling, concert violinist, and John Steven McGourty, California's beloved poet and writer who is famed as the author of the Mission Play.

It is with a feeling of pride that Madame Hollenbeck assures us that she has never studied in Europe but rather is strictly an American artist educated in America. She further assures us that she has sung at the Metropolitan Opera House. Another interesting feature of Mme. Hollenbeck's career is the fact that during the last Liberty Loan drive she appeared on the same program with Sarah Bernhardt, in Cleveland, having been chosen out of a hundred applicants to sing on that occasion.

Aside from her remarkable reputation as a singer, Mme. Hollenbeck has received no little recognition as a composer of songs. We hope to hear more of this delightful person.

Mme. Melba Bassett, who is a teacher of merit, is presenting pupils continually in various capacities in the city. Miss Aouda Lutz is singing at the Pico Heights Congregational Church, Miss Nell Hendricks, lyric soprano and Viola Hoover, contralto, appeared in recital at the Methodist Episcopal Church, South, Friday evening. All are pupils of Mme. Bassett.

Frances Pierson Brumbaugh has opened a piano school in the Music Building, in the building with Miss Leah Wood and Miss Helen Peabody as her able assistants. Mme. Brumbaugh's years of study with the renowned Godowsky stands her in good stead as a splendid teacher and with a waiting list consisting of more than a dozen, her popularity as a pedagogue is evinced.

Frederick Deyerberg, harpist and pianist has opened a studio in the Southern California Music Company building.

Sylvain Noack has returned from Venice where he and his family have been spending a few months at their summer home. Mr. Noack who is concert-master with the Los Angeles Philharmonic Orchestra recently played some beautiful music with Brahms' Violin Concerto, well known pianist, at the summer home of W. A. Clark in Santa Barbara. So well were these superb artists received that they were immediately engaged for a later concert. It will be the privilege of Los Angeles concert-goers to hear these artists at an early date in an evening of sonatas.

John Smallman, prominent vocal teacher and director of note, began rehearsals with the Los Angeles Oratorio Society on September 19. His evening season promises to be a fine film with interesting musical events and among the greatest are the oratorios to be presented by this society. Mr. Smallman's vocal class has already exceeded all expectations in registration of pupils.

Louise Gude is presenting the first of a series of Sunday afternoon recitals at three o'clock, September 30. Two artist pupils, Sarah Heideberg and Myrna Lynn Mummert from the Louise Gude studio will feature numbers from Handel, Sinding, Arne, to the more modern Hahn, Scott, Beach, Hageman and Rong. These Sunday recitals should prove popular, for the program, as well as the artists, is of the highest standard.

Mme. Alma Stetler, prominent instructor of vocal music, will introduce several pupils in recital October 1st, at eight o'clock in the Recital Hall of the Southern California Music Company building. The program follows:

Michaela Aria, Carmen (Bizet); Could My Songs Their Flight be Winged (Hahn); Sarette's Menter; Pierce Flammes, (Gounod); Flower Song, Faust (Gounod); Madelon St. Coomb; Lieti Signor, Huguenots (Meyerbeer); Sing to me Sing (Homer); Mabel Roberts; Your Heart Will Call Me Home (Tate); Turnkeys Song, Rob Roy (De Rouven); Armourers Song, Robin Hood (De Rouven); Giles Aldine; The Swallow (Cowan); Song of the Soul (Brell); Hazel Hoffman; Pale Moon (Logan); I Love You Truly (Bond); Kashmiri Song (Woodforde-Flinden); Inez Florita.

William Tyroler, who has labored so diligently and efficaciously for three months with the chorus of three thousand voices for the rehearsals and production of the Wayfarer, has gone to San Francisco for a well earned rest before resuming his teaching and coaching.

David P. Unruh, formerly at the head of the music department of Oklahoma City College, has accepted the position as director of music at the First Methodist Episcopal Church of Monrovia. Mr. Unruh will spend Tuesdays and Fridays in Los Angeles at his studio in the Southern California Music Company building. We heartily welcome this splendid artist and capable leader to our Los Angeles music colony.

Mme. Ragna Linne has the distinction and satisfaction of coaching many prominent singers of Los Angeles among whom are Raymond Harmon, well known tenor and Edward Novis, popular baritone of Pasadena. Another pupil of Mme. Linne, Miss Cary Marshall, dramatic soprano, recently gave an extensive concert in Amsterdam, New York. Both teacher and pupil were lauded by the press.

Philip Tronitz, Norwegian violinist, has opened his studio in the Southern California Music Company Building.

Z. Earl Meeker is planning to give a very interesting recital on the evening of October 8, at the Recital Hall in the Southern California Music Company Building. On this program he will be assisted by Ann Thompson as an accompanist and soloist. The many admirers of these popular artists are looking forward to a delightful musical evening which is always assured when two artists combine their talent.

The Music Teachers' Association of Los Angeles had its first meeting Monday evening September 24, at the Gamut Club. A banquet preceded an interesting program of music and addresses by some of the best musicians of the city and speakers of note. Mrs. Jamison had charge of the program. The hostess, Mrs. Emma Bartlett, was assisted by Mrs. Graham P. Putnam, Miss Florence Norman Shaw and Mrs. Grace W. Mabey.

THE ORCHESTRA IN ITS RELATION TO THE MOVING PICTURE

Moving Picture Orchestras as They Are and as They Should Be

BY OSBORNE PUTNAM STEARNS

Late Conductor State Theatre Concert Orchestra, Boston, Mass., The Academy of Music Symphony Orchestra, New York, N. Y., Olympia Theatre Orchestra, New York, N. Y., etc.

(Continued from September 15)

The pictures were better fitted, and patrons began to notice it and remark about it. The surreptitious substitution and alteration in the programs was practiced until the termination or the writer's engagement, when, with a sigh of relief, he swore solemn oath that never again would he work under any such "General Musical Director" where he could not score and arrange his own program.

The usual procedure in scoring a picture might be of interest to the layman. The programs are not selected so much from the various catalogs, as they are by means of the "oracle" or reference library. This is made up from the scores and directing parts—usually piano scores which are filed separately from the rest of the parts, each with a number corresponding to a similar number on its particular parts. More will be said later about the peculiar arrangement and classification of this reference library.

In most theatres of better class, a projecting room is reserved for the use of the orchestra director in scoring films. The feature or film to be scored is run off by an operator for the conductor in this small room, the picture being screened on a small-sized sheet to save space. The conductor views it, assisted by a stenographer. He is fortunate to have the use of one; if not he makes his own notes. Each situation is timed accurately with a stop-watch, important titles, action cues and emotional or atmospheric characteristics of the various situations being noted. This takes, roughly, from one to two hours, according to the length of the feature being screened. As soon as the notes are received, transcribed, from the stenographer, the conductor goes to the music-room, or wherever his reference library is kept. The sooner this is done after reviewing the picture, the better, before any extraneous influences have time to bear upon him to interfere with the continuity of his thought.

It might be seasonable here, as well as gratifying to those interested to give a short portion of the opening of a cue or score sheet. The only available one with both drafts intact, is that used for Miss Mae Murray's recent picture, "Broadway Rose."

The first draft of this sheet as it comes from the stenographer follows:

Broadway Rose
Starring Miss Mae Murray, Sept. 1st
1922

- 1 Screening
In the sheltered garden
Where did she come from?
Short of clothes.
Will she stay?
Alliterical and Decorative Introduction
Does she captivate?
Watch your sympathy?
City Radios.
Full grown—hits.
2 minutes 10 seconds.
- 2 Spring has come to Manhattan. Story Starts
Polo Grounds
Hugh Thompson—one of the players.
Peter Stuyvesant Thompson, father of Hugh.
Mrs. Peter Stuyvesant Thompson, his wife.
Barbara Hampton Royce.
Rosalie Lawrence appears
Reggie Whitley—This is the dancer who is fascinating all our men.
2 minutes, 10 seconds.
- 3 Still Playing Polo
Hugh covers himself with glory.
Of course just touch my hand and I bring luck.
But I must be—
It was great for you to come
Why not—
Run away Hugh
When did you graduate
Why don't you give
No, thank you, I have
Hugh your Mother and Barbara are waiting
2 minutes, 45 seconds.
- 4 Father I want you—
Action a little more neutral and a little quicker
Don't make yourself so conspicuous.
About your attentions
Now little boys run back to your friends.
It is a great life.
Heart! I haven't any.
1 minute, 23 seconds.

Part Two
5 Country flowers grow close to earth
Interior scene neutral type
Man and Hugh enter house with dog.
Card from flowers "Mr. Hugh Thompson I love you.
Perhaps use "Dear Old Pal of Mine" for love theme.
And who sent the bouquet
A poor little rich boy
Colored Maid in kitchen
Take a look at me
2 minutes.

(To Be Continued)

THE GRAB BAG

BY ANIL DEER



How thrilling the expectancy to children, when having coaxed a few pennies from an indulgent parent or other relatively equally kind, they invest in the alluring mysteries of a grab bag. Seething through the mind of the child the thought, may be if very lucky the grab may contain some long wished for article; an article undoubtedly possessing a value many times that of the child's simple investment. The high hopes impossible of realization, induced by immaturity of the powers of reasoning and logic. The trembling anticipation, as eager little fingers untie, or break, if possible, the aggravating knots, hastening to view the enclosed prize. No forewarning gleam of reason enlightening as to the improbability of extracting more of value than intended.

On a thorough examination of the contents hopes are dashed, yet compensation is there in the form of sweets and some small trinket. Most valuable of all the child has an addition to his knowledge of life and relative values. If consistent by nature, will admit receiving the equivalent of that which he gave. The lesson learned far in excess of the contents is a close resemblance between the child and his grab-bag and the young vocal pupil when selecting a preceptor. Oft times having "mislearned" the lesson in youth they imagine money the only standard of worth, and believe by choosing an expensive teacher, the ends in fingers unite, or break, if possible, the aggravating knots, hastening to view the enclosed prize. No forewarning gleam of reason enlightening as to the improbability of extracting more of value than intended.

Sacrifice, labor, endurance, perseverance, grit and elasticity of mind must be added to the contents of their purse, if they would win enduring and satisfactory results. The poorest of the arts in art's levels can not be bought by a financial fee alone, invariably they command a higher rating and demand those moral qualities enumerated above. Far too often the pupil expects to purchase with the spurious coin of the world's lure the prize of a higher art.

One will say, "Oh! how I would love to sing," and then miss lesson after lesson, for some trivial cause, i. e., dancing, bridge or theatre parties, etc., and omit with consistency their practice period. Father, who was a thorough musician and brilliant pianist, was once enthusiastically informed by a young gentleman that he, the latter, "would give anything on earth could he play as father did." Father regarded him for a moment with his dry quizzical smile and asked, "Would you give eight honest grains of wheat?" The young man, being candid and honestly replied, "No, I would not." He lacked the genuine coin for the bargain.

The pupil who invests in a grab of inferior merit may not receive a prize commensurate with his outlay, yet a prize is there. Though the teacher be incompetent there are always knowledge to be gained, if only in what to avoid. A pupil should not expect startling results in vocal training if they personally are minus two qualities, common sense and a good ear. Neither need be at their utmost development originally but must be characteristic of the aspiring student. Fortified with these no teacher can mislead to any great extent. They invariably capture a prize in the grab-bag of music.

The ear informing that the tone produced is harsh, out of tune, strained, or the throat feeling dry and irritated, no sophistic reasoning of the tutor should be able to convince the common sense of the pupil. The basic principal of his (her) production is correct. Should one awake to the absence of qualities necessary to an artistic career, common sense would realize it is impossible for any teacher, regardless of ability and willingness, to exert magic powers and convert one into something adverse to natural proclivities.

No preceptor, however noted, ever made an artist; rendered invaluable assistance in the process, undoubtedly, and no incompetent one ever ruined a true artist. In mid-career a road may be made to serve as a stepping stone. So, step forward, take your chance in the artistic grab-bag with the proper coin in your mental purse you will find a prize in every package.

Dr. Emil Winkler, instructor in the piano department of Ward-Belmont School, Nashville, Tennessee, now at the head of the Highland Park Branch of the Sherwood School of Music is featuring Sunset Vesper musicals at the Sunset Canyon Country Club at Burbank. At the next recital on September 23, Violet Nedderson talented violinist of Santa Ana, Guida Marchetti vocalist, with Miss Hilkisson as accompanist, will present the program. Later the Sherwood Trio, composed of Mr. Empeke, pianist, Louise Moody, violinist, and Rhoul Dhoosce, flutist will be heard at the Sunset Canyon Club vesper service.

Oлга Steeb, one of the foremost pianists of America and founder of the Olga Steeb Piano School of Los Angeles, will leave for her first concert tour on November 15, playing a number of engagements en route to New York where she is to play at Aeolian Hall on December 6. Miss Steeb's management has already booked a second tour to New York, including cities in Canada, many western states, and another Aeolian Recital to be given in February.

The Travels of No. 10778 and No. 10623

An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zine-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.

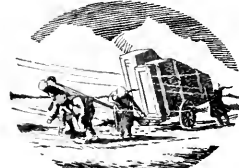


I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 through their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-

SAN FRANCISCO, CALIFORNIA, May 22, 1923. fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES.
London and Buenos Aires.



Leopold Godowsky

Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story. Godowsky has paid his tribute to the Knabe time and again—but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco



GODOWSKY
Master of the masters at whose feet have sat at one time or another practically every great pianist of our day.

• KOHLER & CHASE •

26 O'FARRELL STREET · SAN FRANCISCO
14th and Clay Streets
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KNABE AMPICO



Mrs. William Henry Banks, the able and efficient president of the Pacific Musical Society, announces a most interesting program to be given at the next meeting of the society at the Fairmont Hotel, Thursday evening, October 11. Miss Rena M. Lazelle, the soprano of the evening, has appeared in opera, both grand and light, singing leading roles. She has studied in Victor Maurel's opera class for some three years before making her first public appearance. She is at present connected with the San Francisco Conservatory of Music as head of the vocal department. Her voice is a clear and brilliant soprano of phenomenal range, and is rich and full to the very register. Her technique is amply adequate for any demands that can be made on it. Among her songs of the evening will be one by Miss Lillian Hodghead, a member of this society and a co-director of the San Francisco Conservatory of Music. She has a large and varied repertoire of songs and arias, both ancient and modern, and a very charming personality. Miss Lazelle has been spoken of in very complimentary terms by such able and well-known critics as Ray C. B. Brown of the San Francisco Chronicle, Redfern Mason in the San Francisco Examiner, Charles Woodman of the San Francisco Call-Post, and Alfred Metzger of the Pacific Coast Musical Review. She is a member of the San Francisco Grand Opera Company.

The pianist of the evening will be Lincoln S. Batchelder, a member of the faculty and concert staff of the University of California Extension Division. This will be his first appearance since his return from the East where he coached with Mr. and Mrs. Joseph Leventhal. His playing has been spoken of in most glowing terms, not only by well known Eastern critics but also by our local writers, among whom we might mention Redfern Mason of the San Francisco Examiner, Ray C. B. Brown of the San Francisco Chronicle, Alfred Metzger of the Pacific Coast Musical Review. His success is marked in concert playing and also as a teacher. He has appeared as soloist and as accompanist in the East as well as on the Pacific Coast.

The Colonial Male Quartet has been recently organized by Miss Clara Harrington, a member of the Pacific Musical Society and will be a permanent feature of San Francisco's musical life. This will be their first appearance as a quartet although the members have sung frequently in concert and opera as soloists. The members of the Colonial Male Quartet are: Miss Clara Harrington, the direction of Miss Clara Harrington, and the Pacific Coast Musical Review. His success is marked in concert playing and also as a teacher. He has appeared as soloist and as accompanist in the East as well as on the Pacific Coast.

Miss Harrington will be the accompanist for the quartet. She was educated in this city and in Germany and sings in church concert and opera, being herself a soprano. The quartet are not her pupils but are coached by Miss Harrington. The quartet is composed of Louis Leimbach, Lionel Somers, James E. Driscoll and Donald Ingraham.

The program is as follows: (a) Salor's Song from Flying Dutchman (Wagner), (b) Hark! Hark! The Lark (Schubert), Colonial Male Quartet—Louis Leimbach, Lionel Somers, James E. Driscoll, Donald Ingraham; Etudes Symphoniques (Schumann), Lincoln S. Batchelder; (c) Wismund (Schumann), (d) Die Forelle (Schubert), (e) Le Baïser (Thomas), (f) Les Petite Canards (Chabrier), (g) La Pandaréta (Alvarez), Rena M. Lazelle; (a) Sonnetto Del Petrarca (Liszt), (b) Novelle (Medtner), first performance in San Francisco, (c) Etude de Concert (Schözer), first performance in San Francisco, Lincoln S. Batchelder; (a) Sheep in Clusters (Revolutionary period), (b) Barcarolle (Winter Watts), (c) A Little Maiden (Clough Leichter), (d) A Friend (Lillian Hodghead), (e) Psalm (Ernest Bloch), Rena M. Lazelle; (a) A Song of Araby (Protheroe), (b) Chorale of Swords (Faust) (Gounod), Colonial Male Quartet.

Rose Florence, mezzo-soprano, is to give a recital of song on Tuesday evening, October 16, in the Italian Room of the Hotel St. Francis. This will be her first appearance on the concert stage for two seasons. Since last heard here she has filled many concert engagements and has appeared in a Paris and New York recital winning splendid notices from critics. Rose Florence is one of the few society girls who foresook society for a musical career. Her recital is under the direction of Alice Seckels. Benjamin Moore is the accompanist in a program of classics and the added feature of Russian and Spanish songs in costume. The Russian group, comprising songs by Grieg, Rimsky-Korsakoff and Moussorgsky, will be sung in the costume of "Little Russia" and the Spanish group will be represented with two songs by Manuel De Falla which have never been given here before. Songs by Valverde and Senor Manuel Garcia, father of the famous teacher by that name, Horanman's in the Yellow Dusk; songs by Hugo Wolf, Richard Strauss, Chausson, Frank La Forge, Emerson Whitthorne and Mary Carr Moore will round out the program.

John J. McClellan, the famous organist of the Mormon Tabernacle at Salt Lake City, has been secured by the Auditorium Committee of the Board of Supervisors for a single recital at the Exposition Auditorium, Sunday evening, October 21. He is known all over the country as one of the best organists in America and has appeared at all of the world's fairs of the past twenty-five years with great success. As organist of the Salt Lake Tabernacle he has played over 4000 recitals in the past twenty-five years and he has appeared in every large city of the United States during that time. There will be no admission fee and no reserved seats and the public will be welcome.

PERSONNEL OF SYMPHONY ORCHESTRA

Rehearsals of the San Francisco Symphony Orchestra commenced last Monday morning under the direction of Alfred Hertz and will be held daily until the opening concert of the season, which will be given Friday afternoon, October 19, in the Curran Theatre. There will be few changes in the orchestra's personnel this year, the most important one being a new first trumpet in Ewald Dietzel, who formerly occupied a similar position with the Detroit Symphony. The new violinists are P. Marino, W. G. Callinan, Victor Polant, F. Cardona and W. Dabelow, while A. Guttererson has been added to the double bass section. C. H. Hazlett and J. Sinal are returning after a year's absence, the former to the clarinet section and the latter to the percussion. The complete personnel is as follows:

First Violins—Louis Persinger, concert master; Artur Argievicz and Louis Ford, assistant concert masters; E. Meriz, R. Mendelkitch, M. Gluschkov, R. Gordohn, T. Jensen, W. F. Hoffman, P. Marino, H. Koenig, F. Cardona, Orley See, S. Polak, V. Polant and R. Ruiz. Second Violins—J. Koharich, H. Helget, W. Manchester, R. L. Hidden, W. G. Callinan, A. Blaha, J. Gold, J. A. Paterson, P. Creitz, A. Hilt, W. Sargent, H. A. Dunn and H. H. Hoffman. Violas—Lajos Fenster, E. Hahl, F. A. Baker, H. Wismer, B. Purr, F. E. Weller, V. Lichtenstein, F. Dierich, R. Kolb and W. Dabelow. "Celli"—W. V. Ferner, W. Dehe, O. King, W. Villalpando, A. Weiss, R. V. Ferner, S. Schwartzmann and C. Hranek. Basses—J. Lahann, S. Greene, W. Bell, A. E. Storch, E. Schulze, O. Frederick and A. Guttererson. Flutes—Anthony Linden, L. Neubauer, W. Oesterreicher, Oboes—C. Addimando, A. Dupuis, V. Schipilliti. Clarinets—H. B. Randall, F. Fraigne, C. H. Hazlett. Bassoons—E. Kubitschek, E. B. La Haye, R. Kolb, French Horns—W. Hornig, C. E. Tryner, P. Roth, F. E. Huske, R. Rocco. Trumpets—E. Dietzel, A. Arioli, Otto Kegal, V. Kress, Trombones—F. W. Tait, O. E. Clark, F. N. Bassett. Tuba—R. Murray. Harps—Kajetan Attl and J. Merkl. Percussion—H. Wagner, Percussion—M. Nickel, J. Sinal, A. Vendt and M. A. Salinger. Walter Oesterreicher will continue as orchestral manager and Otto Kegal will act as librarian.

CHAMBER MUSIC CONCERTS

Great interest has been manifested by the public in the series of six concerts offered by the Chamber Music Society with the co-operation of world distinguished guest artists. Particularly so as the opening concert on Tuesday evening, October 30, at Scottish Rite Hall will present Horace Britt the well-known cello virtuoso for the first time since he left us three years ago to join the Lett Quartet. Britt, during his five years here, as solo cellist of the San Francisco Symphony Orchestra and cellist of the Chamber Music Society endeared himself, both musically and personally, to all San Franciscans. He is visiting us for a

series for the young people to hear this remarkable series at a very low price, easily within their reach. This is only one instance of the educational work which is being done by the Chamber Music Society and which has received the recognition of the United States Government.

MARY GARDEN

Exceptional personalities employ exceptional methods. Two eminent exponents of a special art form will be found to show resemblance in major points—resemblances in the manner of reaching certain conclusions, for example. Two Americans (one an American by birth, the other by adoption—Lillian Nordica, whose untimely death occurred a few years ago, and Mary Garden, who is soon to give a recital in San Francisco, will take their respective pedestals among famed immortals as artists who achieved similar ends by similar means.

Equipped with pronounced physical, vocal, mental and histrionic parts, each claimed the concert platform as a field for the exposition of indubitable individual talents as vocalists, and each has been identified with the desire for the uplift and universal recognition of the operatic scheme of her election. Lillian Nordica stood for the Wagnerian cult, after having victoriously braved and conquered in the arena of Italian opera of an older school.

To Mary Garden must be awarded the palm of establishing a definite and definitive status for French opera of the modern and most up-to-date groups, the Debussian as well as that of Massenet, in the United States. If anything, Mary Garden's is a victory greater than that recorded for Nordica, because she was practically alone in her efforts—requiring the exertion of strenuous will power, indeed—to secure recognition for a musical form and specialty that had been without protagonist until Mary Garden's advent and firm stand for its permanent place in this country. French music and Mary Garden are inseparably united, and any history of the establishment of the first in America must include the name of the second.

Though confessedly partial to music of the French school her program is both varied and comprehensive. There will be heard the big aria from the second act of "Manon Lescaut" (Puccini); Toselli's La Sereade; a Strauss song, Zueignung; The Steppe, by Gretchaninov; and Serenade, by John Alden Carpenter, a contemporary American composer.

Miss Garden will be assisted by the young Russian cellist, Gutta Casini, who has recently arrived in New York, bringing with him a very wonderful cello which he has had insured for \$15,000. He will be heard in three numbers. Georges Lauweryns, accompanist, will play Liszt's Paraphrase sur Rigoletto. Miss Garden will appear in but one recital in Northern California—at the Auditorium on Sunday afternoon, October 21, under the management of Selby C. Oppenheimer.

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QUEENA MARIO IN RECITAL

Queena Mario, whose success in the great role of Juliet in the Gounod opera Romeo and Juliet led the Metropolitan Opera Company to give fifteen performances of that opera last season, and who has made nothing short of a sensation in her rendition of this and other roles with the San Francisco company, has obtained special permission from the Metropolitan officials to remain in San Francisco an additional week before reporting to them for rehearsals, in order to appear at the ballroom of the St. Francis Hotel on Monday afternoon, October 22, as the first of the great artist series to be given this season as the feature of the Alice Seckels Matinee Musicales. This will be Miss Mario's only appearance in this city in recital this season and will bring to the event hundreds of her ardent admirers, many of whom consider her the foremost lyric soprano of the day. Miss Mario, assisted by Imogen Fry at the piano, has arranged a particularly attractive program, which includes an old Mozart work which has rarely if ever been heard in San Francisco. It is called Dans un Bois and is emblematic of Mozart at his best. He full list of offerings includes: (a) Dans un Bois (Mozart), (b) Care Selve (Handel), (c) Neues Lieben, Neues Leben (Beethoven), (d) Jours Passes (Delibes), (e) Comment Daisiez ils (Liszt), (f) Er Liebet Mich So Sehr (Tchaikowsky), (g) L'Oiseau Bleu (Decreux), Aria of Micaela from Carmen (Bizet), (h) Lullaby (Kreiser), (i) The Night Wind (Roland Farley), (j) Ah! Love, but a Day (Mrs. H. A. Beach), (k) The Song of the Open (Frank La Forge; Waltz from Romeo et Juliette (Gounod).

Other concerts in this series are Josef Lhevinne, master pianist, November 19; Elena Gerhardt, "lieder singer, December 17; The Griffes Group on January 14, 1924, the Metropolitan's jolly baritone, Renato Zanelli, on March 24; and Ferenc Vecsey, Hungarian violinist, April 14.

ADA CLEMENT CONCERT

It is good news to music lovers that Ada Clement will be heard in concert on Tuesday evening, October 23, in the Colonial Ballroom of the Hotel St. Francis. This excellent artist appears all too seldom. She has, as assisting artist, May Mukle, the English cellist, and Alexander Saslavsky, violinist. The recital is under the direction of Alice Seckels. The Rebecca Clarke Trio will have its first San Francisco presentation and as it is a work which won second prize at the Pittsfield Chamber Music Festival music lovers will be eager to hear it. This year Mrs. Coolidge commissioned Miss Clarke to write a cello and piano composition for the Pittsfield festival, a rare compliment for the young composer. This will be played by May Mukle and Miss Clement. The rest of the program will consist of an interesting group of piano solos played by Miss Clement and a Sonata, probably the Debussy, for cello and piano.

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short period while on a transcontinental tour and his appearance with the Chamber Music Society on October 20 will be the first chance that his many friends and admirers will have to welcome his homecoming, even if for a brief period. Mr. Britt will also appear as soloist of the San Francisco Symphony Orchestra on November 2 and 4.

In Woodstock, New York, Mr. Britt and Mr. Ferner scored a brilliant success when appearing together with the Chamber Music Society in a concert there. And San Francisco will have an opportunity to enjoy this musical treat on October 30 when Mr. Britt will appear in the beautiful Schubert Quintet in C major and the remarkable Sextet of Arnold Schoenberg which created such a sensation in the 1921 season of Chamber Music concerts and which will again be heard at this concert by overwhelming request of the public. Both of these compositions require two cellists of the first rank and the public is assured of splendid and authoritative interpretations of these master works. Immediately after his appearances here Mr. Britt will have to leave for New York to fulfill his Eastern engagements.

The coming season of the Chamber Music Society, with Horace Britt, Ethel Leginska, the famous English pianist, and Erno Dohányi, the great Hungarian composer-pianist, will be a remarkable series of splendid performances and will mark the climax in the steady succession of successful triumphs which the Chamber Music Society has enjoyed. There being an unusually heavy demand for seats this year it will be advisable to secure season tickets as soon as possible in order that patrons may be assured of regular and good places for the coming events.

An announcement of great importance is the fact that, acting in co-operation with the Board of Education, the Chamber Music Society has decided to offer a limited number of season tickets to handsome public high school students of the City and County of San Francisco at special student rates. This has been done as an educational feature and in order to make it pos-

START OF PRINDELL SEASON IN LOS ANGELES

Musically and socially distinctive was the musical soiree and reception held Friday evening, September 26, at 9 o'clock, in the exclusive surroundings of the Los Angeles Athletic Club, inaugurating becomingly the season of Madame Newcombe-Prindell, whose managerial activities on behalf of resident artists is winning wide attention and support from clubs and the general public. In fact, this reception took place in token of esteem and in honor of Mme. Newcombe-Prindell, with Mr. and Mrs. Charles Erndt Northorst as sponsors and host, and Dr. Douglas as master of ceremonies.

After paying due tribute to the guest of honor Mme. Newcombe-Prindell, bidding the distinguished gathering welcome, Mr. Northorst introduced Dr. Douglas, founder of the Los Angeles Opera Club.

Catherine Jackson, charming young harpist, opened the musical program with two delightfully played selections: Chanson Sans Paroles by Drez and Ballade by Hosselmans, revealing not only fine technique but versatile musical conception. Bonnie Helen Mackintosh, gifted Scotch soprano, attired in the costume of her clan, then gave unique rendition of Scotch songs, having to respond with an encore to the cordial applause. Eunice Prosser proved herself a splendid violinist of striking attainments, technique and tone in two groups, including selections by Wieniawsky, Rissland, Tournier and Boisdereff, interpreting the selections with due regard. Here Miss Jackson added winsome beauty to give two other accompanists, Misses Helen Newcombe and Linnie Guesz. Altogether the evening proved one of much honor to the manager and her artists.

GRAND OPERA SEASON

(Continued from Page 7, Col. 4)

victories and splendid in his defeats. Beniamin Gigli exhibited his incomparable artistry by enacting the role of Faust in a manner to emphasize the vocal possibilities of the role beyond its seeming unimportance. His pure bel canto and flexible organ was heard to great advantage and he added another victory to his long array of triumphs since this present season began. Bianca Saroya in both the roles of Margherita and Elena was vocally most pleasing and effective her ringing soprano giving unalloyed pleasure to all. Dramatically we preferred her impersonation of Margherita which seems to lie within her scope of histrionic accomplishments being of a sedate and sombre nature. As Elena she could have revealed more contrast, but evidently this part was new to her and she had no chance to study it to the minutest details. Doria Fernanda showed much versatility on her portrayals of the giddy Marta on one hand and the disfigured Pantalis on the other. She did some splendid acting with Didi in the garden scene and her fine, resonant voice came to the fore in no mean degree. Giordano Paltrinieri lent importance to the role of Wagner and sang and acted it in a most delightful manner. Again both stage management and ballet direction were worthy of commendation for thoroughness and picturesque character.

Like the orchestra the chorus had much to be responsible for, and although the young singers had several months' preparations the difficulties to be overcome were such as to test the spirit of even the most experienced chorus singers. We felt justified to add our measure of praise to that of everyone else in re-

SISTINE CHAPEL CHOIR

That the Sistine Chapel choir will eclipse in America the artistic and financial success it scored in Australia last year is confidently predicted by Frank W. Healy, who is in New York arranging the famous organization's coming tour of the United States and Canada. This confidence, Healy has informed his San Francisco office, is warranted by the exceptional terms offered him for bookings in all the principal cities and numerous smaller towns and the thousands of inquiries from individuals eager to ascertain the itinerary. In many instances less notable attractions have been cancelled in order to give the choir the dates originally allotted to them.

Accommodations for the fifty-four singers have been reserved aboard the Italian liner Conte Verde, which will leave Naples in time to arrive at New York not later than October 13. The first concert is scheduled for Thursday evening October 18 in Carnegie Hall, and Healy reports that every seat has already been sold. It is probable that one or more concerts will be given there while the choir is on its return trip to Rome.

At each of its concerts in this country the choir will sing some of the compositions which exist only in manuscript and have never been heard outside of the Sistine Chapel. Conductor Rella has exclusive right to present any of these works and by inducing him to have them sung on this continent Manager Healy believes that he has succeeded in securing for America's music lovers a unique opportunity to acquaint themselves with some of the greatest examples of ecclesiastical harmony including creations by Palestrina and Perosi.

As the choir's leave of absence from the Vatican is composed of twelve weeks and the itinerary includes every important city between the two oceans Manager Healy has found it impossible to arrange for more than three concerts in San Francisco. These are scheduled for December 7, 8 and 9, in the Exposition Auditorium, and reservations are already being booked at Sherman, Clay & Co.'s ticket office.

FRANCES ALDA TO APPEAR THIS MONTH

Mme. Frances Alda, prima donna soprano from the Metropolitan Opera House, New York, has been engaged by Frank W. Healy who is now in that city, to give a concert in conjunction with Lionel Verita, famous English viola soloist, the evening of Monday, October 29, at Scottish Rite Auditorium. The piano accompaniments will be played by Margaret Hughes, a San Francisco girl who has won distinction in the Eastern music world.

San Franciscans who have heard Mme. Alda sing know that her voice yields instantly to the requirements of dramatic music and still is quite effective in delivery of lyric phrases calling for the smooth, flowing mezzo-voice so rarely found. In song recital she invariably compels admiration of the sort gained by only one or two other singers now before the public. She is prepared at all times with a repertoire embracing the standard arias, oratorios and classic song literature.

Mr. Tertis has appeared as viola soloist with all the leading orchestras of England and continental Europe. His tour of this country is due to John McCormack who heard him play at the English home of Maim de Navarre (Mary Anderson) and was so fascinated that he immediately cabled his managers suggesting the engagement. "I will stake my reputation," he added, "in predicting that he will prove a sensation in America."

Seats can now be had at Sherman, Clay & Company's ticket office.

TITO SCHIPA TO SING

The appearance of Tito Schipa, the eminent lyric tenor, at the Columbia Theatre in San Francisco on the Sunday afternoons of November 4th and 11th, will be extraordinary events inasmuch as Schipa is counted the foremost lyric singer of today. He has attained this position through an uninterrupted succession of brilliant achievements and is one of the few artists whom the public has repeatedly shown worthy of its most flattering support and commendation.

Schipa possesses certain qualities that invariably appeal to the cultured musician as well as to the layman. His voice is of a luscious timbre, his art is polished to a high degree, rare interpretative powers enable him to infuse into a song or aria that indefinable something which we call "heart and soul." His personality is engaging and his method of presentation of the vocal masterpieces is delightfully diversified. He is a singer of extraordinary gifts, cultivated to a point as near perfection as is humanly possible, which, coupled with his innate understanding of human nature, enables him to reach the hearts of his audiences no matter what the medium—an Italian aria, a Spanish folk song, a French chanson or a simple heart song in English.

Manager Selby C. Oppenheimer, who is bringing Schipa to California for the first time, predicts an unusual and enormous success for this splendid artist, who will be the forerunner of a most interesting series of concerts at popular prices on Sunday afternoons in the Columbia Theatre.

In rapid succession will come on November 18, Efrem Zimbalist, eminent violinist; on November 25, Josef Lavigne, Russia's great pianist; a joint recital by Arthur Schnabel, pianist, and Paul Kochanski, violinist, on December 9, and on December 16, lovely Anna Case, lyric soprano.

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SECOND OF FORTNIGHTLY SERIES

The second program of the Fortnightly will feature English composers who have risen in the Musical firmament of England since the war, and promises to be one of the most interesting of the series for several reasons. Both exponents on this program are English born, and all of the composers featured: John Frank Bridge, Eugene Goossens, Percy Grainger and are old friends of both artists, which will give an added interest to the interpretations. Miss Mülle needs no introduction to San Francisco. She has been a welcome visiting artist many times, but this will be Mrs. Edwards' first concert with her in which she shares the honors.

Having appeared many times together abroad the occasion should be an inspiration to both artists.

Ellen Edwards is a recent addition to our resident artists and in the two years she has been here has justified the most glowing comments on her work. The program follows: Sonata for Violoncello and Pianoforte (in two movements) (Frank Bridge); Concertino in E minor (Arist-Ellus), (1666-1749); Pianoforte solos: Idylle, Skizze (Albert Elkus); London Piesces: Chelsea Reach, Ragamuffin (John Ireland); Remembrance, Valse Capricieuse (Frank Bridge); Violoncello solos: Sussex nummers' Christmas Carol (arr. by Percy Grainger); Chinese Folk tune (arr. by Eugene Goossens); Melody (Frank Bridge).

The concert is being featured in Mr. Albert Elkus. Single guest tickets may be procured from members.

ARRILLAGA MUSICAL COLLEGE ACTIVITIES

The opening recital of the Fifteenth season of the Arrillaga Musical College took place in the College building, Fillmore and Jackson streets, last week. The program was presented by faculty members including Mynard S. Jones, basso-cantante, George Edwards, composer-pianist, and Achille Artigues, organist and President of the school. The program was comprised of piano works, including those of two San Francisco composers Wallace A. Sabin and George Edwards. It was followed by a reception on the upper floors of the attractive College building, in which a large group of socially prominent people participated.

Mynard S. Jones, basso-cantante, and Raymond White, pianist, both well known artist-members of the faculty of the Arrillaga Musical College, presented a program of songs and piano music at the Greek Theatre last Sunday afternoon. The richness of Mr. Jones' voice met with hearty enthusiasm on the part of the large audience, and Mr. White's exquisite playing required an encore consisting of Graziella, a composition by Signor S. de Arrillaga father of Vincent de Arrillaga, the present director of the school. The program included compositions of local composers: Sea Fever, and The Indian Upon God; songs by Wallace A. Sabin and George Edwards, and a piano solo, The Philosopher by George Edwards, who has recently joined the teaching forces of the Arrillaga Musical College.

JOSEPH GEORGE JACOBSON'S PUPIL RECITAL

An interesting recital was given by some of the advanced class pupils of Joseph George Jacobson at his residence-studio last week which was enthusiastically applauded by an appreciative audience, and gave credit to the teacher. The opening number was the D minor Concerto by Mozart, masterfully played by Myrtle Harriet Jacobs with intelligent phrasing and fine feeling. Mr. Jacobson playing the second piano. She was followed by Vera Adelstein, who made her first appearance before the club and made a fine impression especially with the rendition of the second number. The third number was the Rondo brilliante Op. 22 for piano and orchestra played by Margaret Lewis with dash and good technique. Mr. Jacobson then gave a talk on the Sonata and Sonata-form which was followed by the Moonlight Sonata by Beethoven played by Gladys Ivalette Wilson. This young girl has made great progress and is developing into a good musician. The same can be said of Marian Patricia Cavanaugh, already well-known in spite of her years, she played the Rondo movement of the C minor Concerto by Beethoven with style technique, style and taste that gave joy to the listeners. Edward Sumner came next with Bach's Fantasia in C minor and Liszt's Love dream No. 3. In spite of his nervousness he revealed a fine singing touch and showed versatility and good taste. The last number was the F minor Concerto by Weber played by Sam Kohn. It was brilliantly played showing that he has eloquent musicianship and ample technical equipment.

Elinor Remick Warren, famed for her delightful songs which are sung by many renowned artists of America, has recently finished a composition for the piano called "Frolic of Elvies." It was played by a pupil to whom this number is dedicated, has included it on the programs for his New York and Boston concerts as well as on his entire tour for the forthcoming season.

Grace Senior Brearly, pianiste of note from Boston and Duluth, appeared before the Los Angeles City Club last Friday. She played the Brahms in D Minor, with splendid hearing, marked musicianship and keen understanding. On this program Miss Ingrid Arneson, soprano, who delighted the Hollywood Bowl audience this summer, sang in a very pleasing manner, One Fine Day, from the operetta Butterfly, and Star, by Rogers. Other artists scheduled to appear at the City Club in the near future are Ettore Campana, baritone, and the Bickfords, who are artists of the cello and guitar.



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VOL. XLV. No. 2

SAN FRANCISCO, SATURDAY, OCTOBER 13, 1923

PRICE 10 CENTS

SIXTH PITTSFIELD CHAMBER MUSIC FESTIVAL

Five Concerts in Three Days Were Thoroughly Enjoyed by Invited Guests Representing Foremost Musical Enthusiasts in the Country—Majority of Artists and Compositions of British Origin—Frank Bridge, Eugene Goossens Receive Ovations—London String Quartet

(Written for the Pacific Coast Musical Review by J. K. L.)

New York, October 4, 1923.

The sixth Chamber Music Festival at Pittsfield, Mass., was held Thursday, Friday and Saturday of last week. There were two concerts each day except on Thursday when the first occurred at 4 in the afternoon. Needless to state again that this thrice wonderful event is provided through the bounty and love for music of Mrs. Frederick Shurtleff Coolidge, whose influence through these annual festivals has permeated Europe as well as America. Her name must be mentioned when such patrons of music in the United States come to mind as Otto Kahn, Clarence Mackay or Harry Harkness Flagler, because not only does she defray every cent of the expense, but the audiences privileged to attend are there by her invitation. In past seasons she has called her talent from all parts of this country and from Europe; she has been the inspiration for the creation of many chamber music organizations each of which bears some signs of her interest, as for instance the Elsiuco Trio represents the first letters of her name, Elizabeth Shurtleff Coolidge. This year the major portion of artists and compositions were British, and there was a large contingency of English artists and composers who came to America to be present upon this occasion. Several of the composers are Mrs. Coolidge's guests during their stay in America.

A live interest was manifested in Frank Bridge, whose sextet was heard on the first day. Mr. Bridge is not unknown in this country where the London String Quartet and the Pionzeleys have played his chamber music and many singers have used his songs. Rugged, straightforward and delightfully genial is this cultured gentleman who made personal friends galore as well as admirers of his very pronounced gifts as composer. Right royal, too, was the reception accorded the London String Quartet, returned in its full powers and headed, as originally, by James Levey whose serious illness last year was deplored from coast to coast. It was a cause for rejoicing for it was in Pittsfield three years ago that they made their first American appearance.

The event was not without the cloud of disappointment, however, as Eugene Goossens, whose sextet played at the 11 o'clock concert on Saturday was one of the outstanding events of the series, was due to arrive on Friday and the Aquitania which was bearing him into the country was held at quarantine until late Friday night. Although he dashed to the Massachusetts town he arrived just after the concert was over and the guests dispersed. His ovation came, however, on Saturday evening when according to custom Mrs. Coolidge entertained at a magnificent reception all those who had attended the festival, making the composers and the artists the guests of honor. Not only because of the great beauty of his work heard on the Saturday morning program was the interest in this young Englishman so keen, but Mr. Goossens is to remain in this country to give the first three pairs of concerts of the newly formed Rochester Symphony Orchestra, sponsored by George Eastman. While Albert Coates is to have the orchestra after January 1, the earlier events will be directed by Mr. Goossens and then my Vladimir Shavitch, husband of Tina Lerner, until his arrival.

Each year Mrs. Coolidge has offered, a prize for the best work submitted in a prescribed form, but this year she made

tically "tied" with Ernest Bloch, whose sonata for viola and piano was created at that time by Harold Bauer and Louis Bailly of the Pionzeley Quartet. Later Mr. Bloch re-arranged his sonata for viola and orchestra, which improved it much, and Miss Clarke's work upon several performances proved to be very worthy. Dealing with the series just over, it seemed as though on the whole the concerts of 1923 have not been surpassed and the weather, while not as full of sunshine as in some seasons past gave no occasion for complaint. The South Mountain Temple holds about 500 persons and this year even a few were per-

Kraeuter and Edward Kreiner and the name of the organization is The Festival Quartet of South Mountain. It appeared on Thursday afternoon in a double quartet with the London String Quartet in a G minor string quartet, supposedly by Bach, copied by Carl Schroeder from the publications of the Bach Society of Leipzig. This was not an octet, but merely the doubling of the four instruments. The rest of the program consisted of a beautiful performance of the Beethoven quartet in F major, opus 59, No. 1, and a sextet in E flat by Frank Bridge played by the "Londoners," Messrs. Kreiner and Willeke. It is a fine vigorous work, sincere and intelligent. The second movement throbs with beauty, pulse and the six instruments are beautifully voiced. It was received with great enthusiasm and the composer was called to the platform to acknowledge the tribute of an audience arising in his honor.

In the five sessions nothing was finer than the Friday morning concert which enlisted Myra Hess, piano, and Lionel Tertis, the English viola player, conceded to be the greatest living artist of his instrument, in an opening sonata by Brahms and a closing one by Arnold Bax. The Brahms work was written for clarinet or viola, and was undeniably beautiful, but the interest centered in the work of the Englishman, whose orchestral works are known and admired in this country. His name is worth remembering because he is already a towering figure in the musical world. The first movement is full of atmosphere in the piano and broad melodic lines for the viola, simple in treatment, yet modern in spirit and effect. Later a valse dance tune makes its appearance and its closes in mystic mood with a "molto lento" movement. The players were rapturously applauded, and it is conceded that Miss Hess won new distinction and new honors. Between these two numbers a Mozart trio for piano, clarinet and viola and a sextet for violas by B. J. Dale, an unfamiliar English composer were heard. The first served to present Katherine Goodson, the eminent English pianist who has not been heard in this country for several years, Lionel Tertis, and Gustav Langenus, clarinet of Carolyn Beebe's New York Chamber Music Society, while the Dale work astonished as well as delighted lovers of novelties. There was no monotony of tone, but the lights and shades were delightful and there was a fine distribution of the instruments. It was a bit reminiscent of Wagner, but in a pardonable way.

The afternoon concert departed from usual lines by introducing a program of Vocal Chamber Music delightfully sung by Mabel Garrison, Elena Gerhardt, George Meader and Reinald Werrenrath, sung in German, Miss Gerhardt contributing a beautiful performance of the Schumann cycle Woman's Love and Life. There were three lovely duets by Peter Cornelius sung by Mabel Garrison and Reinald Werrenrath, a group of Schubert songs by George Meader and the quartet sang the Brahms New Songs of Love, opus 65, with four hand piano accompaniment by Mrs. Coolidge and Conrad V. Bos. Kurt Schindler arranged the program and played some of the accompaniments.

The "commissioned" numbers were heard at the morning concert of the closing day and these, both dedicated to Mrs. Coolidge, followed the first performance in America of a string quartet by Paul Hindemith, of whom Percy Grainger brought the first news to America. He is a young German, who has sprung forth since the war. The work has vigor, rhythm and much fine thematic material; it is admirably written and is a young German, who has incorporated into the standard repertory for chamber music. Chief interest, however, rested upon the

(Continued on Page 7, Col. 4)



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the award differently inasmuch as she commissioned Eugene Goossens to write a sextet and Rebecca Clarke, the English viola player to write for cello and piano. This decision may have been reached because two years ago Miss Clarke entered the "contest" and prac-

mitted to stand. A new quartet made its appearance this season and before the close of the activities it covered itself with glory. The moving spirit and cellist was Willem Willeke, a great artist and admirable as an organizer; his colleagues were William Kroll, Karl

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TWENTY-THIRD YEAR

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Pacific Coast Musical Review, published weekly at San Francisco, California, for October 1, 1923.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alfred Metzger, who being duly sworn, deposes and says that he is the Editor of the Pacific Coast Musical Review, and that the contents of the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 445, Postal Laws and Regulations, appear on the reverse side of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:
 Names of— Postoffice Address—
 Publisher, The Musical Review Company, 26 O'Farrell St., San Francisco
 Editor, Alfred Metzger, 26 O'Farrell St., San Francisco
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3. That the known owners, editors, stockholders or security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, editors, holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in each case, the names of stockholders or security holders appearing upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and this affiant, under penalty of perjury, swears and is subscribed hereon by me this first day of October, 1923.

(Signature of editor, publisher, business manager, or owner).
 Sworn and subscribed before me this first day of October, 1923.

(Seal) M. A. BRUSH,
 Notary Public in and for the County of San Francisco,
 State of California.
 (My commission expires April 25, 1925).

VICTORY FOR RESIDENT ARTISTS

Not so very long ago the distinction of being a resident artist of ability and reputation did not count much among those most likely to present opportunities for the dignified public appearances of artists who either have resided among us for some time or who have chosen this State for their place of residence. From the attitude of certain clubs, managers, newspapers and musical people it would have appeared as if to reside in California was something to be ashamed of, and to have chosen this State for one's place of residence was synonymous with being reduced to the rank of a "local" artist. It never occurred to these people so sincerely regarding the accomplishments of resident artists that an artist, no matter how

great or famous, must reside somewhere and consequently must be "local" somewhere in the world.

About two years ago the Pacific Coast Musical Review decided to take up the fight for the resident artists, after twenty years of steady encouragement of all musical efforts worthy of recognition emanating from California. The result of this persistent campaign was not at first apparent, but up to date we can register the following change of conditions: The California Federation of Musical Clubs passed a resolution at its recent annual convention in Santa Ana suggesting to every club belonging to that organization to include two artists residing in California in this season's itinerary. The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, included resident artists as soloists last season. Gaetano Merola and the San Francisco Opera Association made one of their strongest appeals to the public on the ground that resident artists were given opportunities. L. E. Behrman announced in the program of the annual convention of the California Federation of Musical Clubs that his bureau is presenting a number of resident artists during the season. Miss Ida G. Scott has inaugurated a concert course whose principal feature is the presentation of resident artists. Miss Alice Seckels has added a resident artists' concert course to her bay district concert activities.

It is true that prior to our persistent fight for recognition of the resident artists some of them occasionally obtained bookings in the State, but it was done in a condescending and patronizing manner. During the last two years the resident artist has gained in prestige. He or she is recognized on a par with visiting artists. The number of engagements and remuneration may not as yet be what our resident artists of distinction have a right to expect, but we have made progress. No reasonable person can deny this. And we shall continue with every fibre of energy at our command to espouse the cause of the resident artist of ability, until no artist, no matter how great, need fear to become "localized," because of his decision to make California his home.

FIRST OF THE FORTNIGHTLYS A SUCCESS

Chamber Music Society of San Francisco Inaugurates
 Miss Ida G. Scott's Season With a Dignity That
 Speaks Well for Rest of Concerts

BY ALFRED METZGER

The first of a series of Fortnightly Concerts featuring specially selected artists and American composers, assisted by American artists and lecturers of international fame, was given at the St. Francis Hotel Colonial Ballroom on Monday afternoon, October 1, in the presence of an audience that would have been much larger had it not been for the fact that the grand opera season made the hour (4:30 p. m.) most inconvenient for the many music lovers who had decided to attend. However, there were sufficient people present to give the event the prestige of public approval. Miss Scott is entitled to universal commendation and to the hearty support of any one seriously interested in music, and specially those who desire to make the cause of the American artist popular.

The Chamber Music Society of San Francisco stands in the front rank of our organizations comprised of resident artists. And the program selected was composed of some of the choicest music this American. It consisted of the following numbers: Theme and Variations for flute and strings op. 80 (Mrs. H. H. A. Beach); Deer Dance for String Quartet (Charles Skilton); Andantino from Andean String Quartet (Domenico Breschi); Serenade in G major (Leo Sowerby); Quartet in G major for piano and strings op. 25 (Arthur Foote). By means of a series of annotations the audience was made acquainted with the biography of the composers represented, a very excellent idea and one most effective in the education of the public toward the appreciation of America's distinguished writers.

The Chamber Music Society was in splendid trim. There was notable the musicianly taste of expression, the intelligence ensemble playing, the purity of tone and intonation and the authority of reading the scores which already are so well known. Mr. Hecht's flute playing was specially commendable. This occasion for he infused that energy and authority into his share of the work which only musicianship coupled with practical experience can attain. Messrs. Persinger, Ford, Firestone and Ferner made us again acquainted with their ingenuity of obtaining the very finest results from any material they chose for expression, and while we did not enjoy everything that was played, more particularly the Deer Dance and the Serenade, still the manner in which these works were interpreted recommended any of our disappointment in the character of the compositions.

The Theme and Variations of Mrs. Beach's revealed

that strength of creative power and that richness of scoring which we already admired on former occasions. Mr. Brescia's Andantino rains with closer acquaintance and was delightful for its poetic atmosphere and its melodic line. The Arthur Foote Quartet belongs to the standard works of American musical literature and is too well known to require further comment of itself that it represents the highest form of musical composition and is technically as well as emotionally delightful. It was interpreted with mastery skill. This Monday afternoon, October 15, May Mukle, violinist, and Ellen Edwards, pianist, will give the second program of the Fortnightly Series.

FOUNDER'S DAY AT S. F. MUSICAL CLUB

Under the direction of its President, Mrs. Horatio Stoll, the San Francisco Musical Club gave a luncheon and birthday party at the Palace Hotel on Thursday noon, October 4, and the editor of the Pacific Coast Musical Review regrets very much that he was unable to be present, notwithstanding the courteous and thoughtful invitation extended to him, on account of Thursday being publication day and the noon hour conflicting with necessary duties. We hear, however, from all sources that the occasion was a brilliant success and was heartily congenial to the San Francisco Musical Club upon its thirtieth birthday and may the members experience many returns of the occasion and celebrate with equal enthusiasm and eloquence as they did last week.

The guests of honor included: Miss Bianca Saroya, Mrs. Gaetano Merola, Miss Doris Farnada, Miss Myrtle Donnelly, Mrs. William Henry Banks, Mrs. George Bates, Mrs. John Sibley, Mrs. John Hoyt, Mrs. Martin Molony, Miss H. Stadtmuller, Mrs. E. E. Bruner, Miss Maude Wellendorf, Mrs. Lillian Birmingham, Ray C. E. Brown, Charles Johnson, Miss Cora, and others. There were 465 guests present. H. F. Stoll, Jr., wrote a hymn to the San Francisco Musical Club which was greatly appreciated and delightfully sung by club ensemble.

The complete program, which was excellently rendered in every respect was as follows: A Tale of Long, Long Ago (T. H. Bayley), Abbey Cheney Amateurs, Marion Cumming, Ellen Page Pressley, Esther Jarrett Malcolm, Miriam Ellen Sellander; Another Chapter—Charming Hymn, Margaret Raas Waldron, Hazel MacKay, Adeline Bogen, Mrs. John Lancers—Abbey Cheney Amateurs and Chaminade Club; Maiden's Prayer (Thekla Badarzewska, Blanche Baldwin McGaw); The Chimes of St. Patrick's, On the Perry Emerson Whitehouse; Adeline Maude Wellendorf; In Happy Moments (Mrs. W. A. Stoll), Mrs. W. A. Stoll; In Vampish Moments (A Parody), Florence A. Ritter; Delight (Isadore Luckstone), Ellen Page Pressley; An Old Fashioned Waltz, Ellen Page Pressley, Rudolph Able; Dances of 1923—Marvel Ladd, Rudolph Able (Peters-Wright Dancers), Horatio F. Stoll, Jr., at the piano. Hymn to the San Francisco Musical Club (Horatio F. Stoll, Jr.), Marion Cumming, Nara Haley, Helen Gallagher Kelly, Gertrude Holmes Kierulff, Florence King, Ethel Bates Lee, Zora Blodgett Mott, Hazel MacKay, Adeline Bogen, Mrs. John Lancers, Margaret Raas Waldron, Ellen Page Pressley, Florence Ritter, Miriam Ellen Sellander, Mionie Correa Silva, Elsa Behlen Trautner, Marion Taylor Ush, Elizabeth Ward, Margaret Raas Waldron, Mignon McDonald, Mrs. Cecil Hollis Stone at the piano, Mrs. Charles William Camm, chairman of program committee.

ARRILLAGA MUSICAL COLLEGE RECEPTION

Cards are issued for a reception to M. Edouard Deru, eminent Belgian violinist, by the Arrillaga Musical College, to the faculty of which M. Deru is a new and valued addition. He was until recently a violinist to the King and Queen of Belgium, teacher of the Queen, and a friend of the late composer, M. Saint Saens, many of whose compositions M. Deru played with the master in Ms. The reception will be held at the Arrillaga Musical College Friday evening, October 19.

MUSICIANS' CLUB TO HONOR EDOUARD DERU

The next dinner of the Musicians' Club of San Francisco will represent a reception in honor of Edouard Deru, the distinguished Belgian violin virtuoso, who recently came to San Francisco to remain for some time. The reception will be given at the club on Friday evening, October 20, and will be one of special interest and no doubt will be attended by many prominent musicians. During the course of the evening Mr. Deru and Raymond White, the well-known pianist, will play the Cesar Franck Sonata. It was one of the largest assemblages of the season will honor this occasion.

ALCAZAR THEATRE

Another mile stone will be passed by the Duncan Sisters and their record breaking musical comedy, Tops and Eva at the Alcazar beginning with the matinee October 14th, when the fifteenth week of their tremendous success will be inaugurated. Despite the fact that this amusing show is in its fourth month at the O'Farrell Street Playhouse, the public demand for seats is increasing instead of decreasing, and last week all attendance records for the show were broken. Manager Lionel B. Samuel reports increased interest on the part of all of Northern California. Orders for seats have been coming in from many of the smaller communities, and the fame of the Duncan Sisters and their entertaining comedy has been proclaimed like no other show in the history of San Francisco.

CHAMBER MUSIC SEASON

It is gratifying to note that musical San Francisco has thoroughly awakened to the pre-eminence in America of its own Chamber Music Society. This is manifested by the unusually large subscription this season for the series of six concerts. At the present rate of response, there will not be a large number of single seats available when the sale of single tickets opens on October 22nd at Sherman, Clay & Company. Until October 22nd, season tickets only are available, and in view of the six remarkable programs, with the co-operation of such world known artists as Horace Brit, Ethel Leginska and Erno Dohnanyi, the public demand for the season seats is in large measure. One of the reasons for the wonderful smoothness, precision and vitality of the performances of the Chamber Music Society is the system of rehearsal which has been in vogue for the past eight years.

The organization assembles each year on July 1st, under the direction of Louis Persinger. From that time on, until the commencement of the season, daily rehearsals are held, and the entire repertoire for the season is carefully studied individually and collectively and intensively prepared. Louis Persinger, the principal director and program builder, for he works on the lines of development of perfect cohesion, ensemble, balance, etc., without suppression of personal individuality. This gives a spontaneous breadth and enthusiasm to the performances which vibrate all the Chamber Music Society's programs. Himself, as a musical authority, and surrounded by artists of great capacity and thorough musical understanding, constituting a close and affectionate unit of warm personal friendship as well, it is no wonder that the conditions surrounding the working hours of the Chamber Music Society are such as to produce the wonderful results that have made them so famous.

The opening concert of the series takes place at Scottish Rite Hall, Tuesday evening, October 30th. The assisting artist will be the well-known and popular solo cellist Horace Brit, who will appear here for the first time since leaving San Francisco three years ago. His many friends and admirers will rejoice at the opportunity to greet him on this occasion and welcome him home, if only for a fleeting visit.

HOUR OF SYMPHONY TALKS CHANGED

The series of Symphony-logues to be presented by Victor Lichtenstein at Sorosis Club Hall preceding the Tuesday evening concert of the Chamber Music Society will be given at 12 o'clock instead of 11, thus allowing the business man an opportunity of attending. The opening event will take place Friday, October 19, at 12 o'clock. Miss Sackels announces that many requests have come to her to hold these at noon and as they will close very promptly by one o'clock, those who plan luncheon parties preceding the Symphony will still have ample time for this function. Those coming from out of town will also be accommodated by this later hour for their arrival. This is the first time a series of talks on the Symphony has been given in San Francisco, illustrated by the artists of the orchestra and patrons of the Symphony Concerts in San Francisco and Oakland are eagerly anticipating these events which will be entertaining and instructive without being tedious and uninteresting. The single lectures or for the series may now be secured at the Symphony Box Office at Sherman, Clay & Co. These events have the endorsement of the Musical Association of San Francisco. Mr. Lichtenstein will have the assistance at this event of two of the artists of the Symphony, Mr. Addimondo, oboist, and Mr. Kulischeck, bassoonist.

PACIFIC MUSICAL SOCIETY

For the Concert of the Pacific Musical Society on Thursday evening, October 24th, at the Bismarck Hotel, the esteemed president, Mrs. William Henry Brooks, has arranged for the Pasmore Trio to appear on the program. The Pasmore Trio have not been heard here for the past three years. This trio originally was composed of three sons of one of the well-known musicians of this city, H. B. Pasmore. They have played with success throughout the United States and in Germany, where they studied as well as concertized. A fourth daughter, Iudiana Pasmore (Harriet Pasmore) has been singing in the phenomenal success during the last three seasons in the Metropolitan and Berlin, with the famous symphony orchestras, as well as in recital.

MUNICIPAL ORG RECITAL

The announcement from J. Emmet Hyden, chairman of the Auditorium Committee of the Board of Supervisors, that John J. McCallan, organist of the Mormon Tabernacle at Salt Lake City, has been secured for a single recital at the Exposition Auditorium on Sunday evening, Oct. 21, has been met with a warm and hearty welcome. For the first time in twenty-five years he has been before the American public and he ranks high in his chosen profession. He will play Bach's Toccata and Fugue, Beethoven's Suite for Cello and other interesting numbers and the assisting artist will be the well-known organist, the favorite of the Exposition Auditorium. The recital will begin at half past eight, there will be no admission fee and no reserved seats and the public will be cordially welcomed.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.

Telephone San Jose 1581

San Jose, October 9, 1923.

Friday, October 12th, 1923, is a big day in the musical history of San Jose. It means that at last we are to have our own artists' musical course, the inaugural concert to be given on the evening of this date. Under the auspices of our own citizens, the San Jose Musical Association will present this year a series of artists that has never been equalled in our musical annals.

Dr. Charles M. Richards, head of the Association, and also director of the Elks' Orchestra and the Richards Choral Club, when interviewed, told how the Association came to be a reality, how our fondest dreams are about to be realized. In Dr. Richards' words, "The San Jose Musical Association was first suggested by the Music Study Club of this city, a group of ladies who meet regularly for serious musical study, and they enlisted the interest of others outside their circle with the result that a meeting was called of representatives of all the musical institutions in the community.

This meeting was remarkably attended and the organization of the San Jose Musical Association was perfected with the selection of a board of governors consisting of C. M. Dennis, acting dean of the College of the Pacific Conservatory; Chester Herold always prominent in musical affairs; Dr. W. H. Kemp, then president of the State Teachers' College; D. M. Burnett, prominent attorney and director of musical affairs in our city; Mrs. Daisie L. Brinker, then president of the Santa Clara County Music Teachers' Association; Mrs. Howard Tenyson, our well-known local soprano, and Dr. C. M. Richards, always interested in the advancement of good music. This latter was elected president. Owing to the retirement of Dr. Kemp from the State Teachers' College and the departure of Mrs. Tenyson, there have been elected to take their places on the board of governors, Miss Ida Fisher, head of the music department of the Santa Clara County College, and Robert R. Syer, the attorney, well known as a lover of music.

"But why have a local organization?" you may ask. "Have we not had artists courses in the last few years?" "Yes, we have and they have been most creditable, but San Jose outgrew long ago the status of having outside artists come in to put on courses. We have been far behind our neighboring cities in this. Now, each agency has a certain number of artists in contract with them and when this agency puts on a course it presents to us only artists from its own list and its choice is naturally limited. When an independent local organization makes up a course the students can choose artists from any and all bureaus and the choice is naturally much wider. If through misfortune a certain bureau has a disappointment in a number its choice for a substitute is very limited, making it necessary sometimes to substitute inferior talent for the original number and with the result is sure to be a distinct disadvantage. With the independent local organization under these conditions they can immediately communicate with all bureaus who have artists in the vicinity and obtain a substitute number of equal value with the one that has failed.

"Again, the local organization is on a purely non-profit sharing basis. Its prices for the course are put at the lowest figure possible to cover costs. There should be any surplus at the end of the season it will be used to put on an additional number free to holders of season tickets, or be reserved to obtain more prominent artists for the following season. This plan has made it possible for the San Jose Musical Association to present six numbers this year at a ridiculously low price. We have asked nobody to act as guarantors, preferring to put it on a purely 'value received' basis, hence we depend on the citizens of San Jose to support this project by the purchase of season tickets.

"This year we present Tetzlaff's incomparable Metropolitan contralto; Elmer Zimbalist, the great violin poet; Harold Bauer, prince of pianists; Reinold Starobin, the most popular baritone on the concert stage today; the San Francisco Symphony Orchestra, with Alfred Hill, conductor, and the San Francisco Chamber Music Society, which won a solid place for itself in the big eastern centers the past season. The first four of these numbers have never appeared in San Jose. They have appeared in San Francisco and even been compelled to travel to hear them. Since the opening in San Jose that we have so long been asked, we value of such artists appearing in our midst, we who have of living in an educational center.

"Some of us who do not care particularly for music of the higher type may be asked to buy season tickets. If that should occur, let us buy them because we believe it is good for our city to have these people appear here, and give the ticket to someone of our less fortunate friends who may enjoy hearing the music.

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WORCESTER SCHOOL OF MUSIC

SAN JOSE ALLIANCE BUILDING CALIFORNIA

Warren D. Allen, organist at Stanford University, resumed his weekly recitals at the Memorial Church Thursday afternoon, October 4th. The initial program was repeated Sunday afternoon, October 7th, the following interesting numbers being given: Solemn Prelude, Gloria Domini (T. Terbus Noble); Chorale-Prelude, Rejoice Ye, (Nun front euch), (J. S. Bach); Two Preludes, Op. 28, Nos. 20 and 21 (Frederic Chopin); Chante (Louis Vierne). Beginning October 7th, the Sunday recitals will be incorporated into, and become a part of a vespers musical service, with the co-operation and guidance of the University Chaplain, Dr. D. C. Gardner.

Tuesday afternoon, October 4th, Allen presented the following program by American composers: The Adobe Mission (H. C. Nearing); Caress (Frederic Groton); (a) In Autumn, (b) To a Wild Rose (MacDowell); Two Organ, (c) La Zingara, (d) Corfuge (Harry H. Jepson). Mr. Allen will give his 380th program on Thursday afternoon, October 11th, which will include the following numbers: Prelude to Lohengrin (Wagner); Little Fugue in G minor (Bach); Berceuse from Jocelyne (Godard); Fantaisie Dialogue (Leon Boellmann, 1882-1897).

The second Vespers Musical Service of the year will be given at 4:00 p. m., October 14th, when Thursday's program will be repeated. Thursday afternoon, October 10th, at 4:15, marking his 281st program, Mr. Allen will play Fantaisie in G minor, Op. 101 (Camille St. Saens); Minuet from the Symphony in G minor (Mozart); Adorn Thyself With Gladness, O My Soul (Bach); Suite in D major (Edward Shippin Barnes).

Mrs. Miles A. Dresskell, the possessor of a beautiful soprano voice, and an active member of the San Jose Music Study Club, has opened a vocal studio. Mrs. Dresskell is a graduate of the David Grosch School of Music, Kansas City. For several years she has been studying in Cleveland, O., with Lila Robeson, contralto, of the Metropolitan Opera Company. Since coming to San Jose two years ago with Mr. Dresskell, she heads the violin department of the College of the Pacific, Mrs. Dresskell has returned to Cleveland each summer for study with Miss Robeson, Mr. and Mrs. Dresskell were very active this season, appearing in many recitals in Ohio.

Juanita Tenyson, coloratura soprano, whose beautiful voice has won for her an enviable place among artists of Northern California, scored a distinct triumph last Friday evening when she appeared in a farewell concert in the rose room of the Hotel St. James. Mrs. Tenyson, who is leaving this week for an indefinite stay in New York where she will continue her study, was assisted by Ida Sedgewick Pogson, pianist, whose accompanying always adds greatly to a program. Mrs. Pogson, formerly of San Jose, but residing in Australia for the past several years, is in this city visiting her parents, and is occupying her old place in the musical colony during her stay.

Mrs. Tenyson gave an interesting program, which (Continued on Page 5, Col. 2)

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"RUBE" WOLFF—30 PEOPLE

Lillian Hoffmeyer Meyer, mezzo soprano; Homer Wismer violinist; George Krull, baritone, and Henrik Gjerdum, pianist, gave a most interesting program September 22 under auspices of the Danish Ladies' Relief Society of San Francisco. The concert took place in the California Hall, which was taxed to capacity by an enthusiastic audience. Each of the artists had to respond with encores after a generous program.

STENGER VIOLINS

SAN JOSE LETTER

(Continued from Page 4, Col. 3)

was divided into five groups. In her last group was The Look by Rosalie Hausman, a San Franciscan, who is well known for her compositions. In her third group Mrs. Tennyson sang I'll Bring You Heartsease (Francis). She was obliged to repeat Ma Il Bateau (Strickland) in group four, also adding False Prophets (Scott), a charming recall number. The Greatest Wish in the World (Del Riego), was given for recall to her closing numbers. The program in full: Amarilli, mia bella (1548-1514) (Caccini); Aria: Deb v'eni non tardar, Le Nozze di Figaro (1736-1791) (Mozart); I've Been Roaming (1786-1849) (Horn); Aria: Depuis le jour, from Louise (Charpentier); L'Heure Silencieuse (Staub); J'ai pleuré en rêve (Hue); Bergerettes of the 18th Century, arranged by Weckerlin; (a) L'amour s'envole, (b) Maman, dites-moi, (c) Chantons les amours de Jean; IV—In the Silence of Night (Rachmaninoff); Songs My Mother Taught Me (Dvorak); Bayou Songs (Strickland);—(a) Morrin' on ze Bayou, (b) Ma Il Bateau, (c) L'il Jasmine-bud Do Not Gn, My Love (Richard Hageman); The Look (Rosalie Hausman); Wings of Night (Winter Watt); Song of the Open (Frank La Forge).

MUSIC AT TEMPLE ISRAEL

Holiday services at Temple Israel, corner of California and Webster streets, were even more elaborate and impressive this year than on preceding occasions thanks to Cantor Benjamin Liederman's vast experience and musical knowledge in selecting capable singers and arranging appropriate music. The soloists who covered themselves with glory included, Mrs. A. J. Hill, soprano, Mrs. Blanche H. Fox, contralto; Robert Saxe, tenor, and J. Corral, bass. William W. Carruth presided at the organ and as usual acquitted himself in a most musically manner.

In appreciation of the fact that Cantor Liederman has officiated at this temple for the past eighteen years and has endeared himself to his entire congregation the board of trustees called a special meeting recently and re-elected him for a term of five years at a very substantial increase in salary. Mr. Liederman's rich tenor voice was even more beautiful than it had been during his many years of service. All were most enthusiastic over his various solos and ancient melodies. We congratulate Mr. and Mrs. Liederman on their many years of activity in the musical sphere and wish them continued success.

MATZENAUER-WHITEHILL RECITAL

Margaret Matzenauer, prima donna contralto of the Metropolitan Opera House, and Cecile Whitehill, baritone, also of the Metropolitan, will open the Elwyn Artist Series at the Curran Theatre tomorrow (Sunday) afternoon, October 14th, at 2:45 p. m. Mme. Matzenauer and Mr. Whitehill gave their first joint recital on the Coast at Portland, Oregon, September 28th, and reports from that city indicates that these two eminent stars are more popular than ever. Their joint recital here, which will feature a number of excerpts from the music dramas of Wagner, will doubtless prove one of the musical events of the season.

Mme. Matzenauer comes direct from her summer vacation in Europe and is accompanied by her 9 year old daughter, Adrienne; a secretary and a maid. Adrienne is on her first tour of the continent and enjoys it immensely. Her mother says the girl is a wonderful traveler. Both are looking forward to their California tour. Mr. Whitehill is looking forward to two things: His appearance in joint recital with Matzenauer and a good game of golf; or rather, several games, as it is well known that Mr. Whitehill is a consistent champion of the sport. Besides the Matzenauer-Whitehill joint recital, other attractions of the Elwyn Artist Series will include Benno Moisevitsh, Mozart's Opera Comiques The Impresario and Cosi Fan Tutte, Quartet of Victor Artists—Olive Kline, Elsie Baker, Lambert Murphy and Royal Daddum—Jascha Heifetz, Moriz Rosenthal, Mario Chamlee, Reinold Werrenrath and Maria Ivogun.

SYMPHONY "POPS" AT AUDITORIUM

As the time draws near for the first of the second series of popular concerts by the San Francisco Orchestra, Alfred Hertz, conductor, to take place at the Exposition Auditorium on the evenings of Oct. 31, Dec. 11, Jan. 15, Feb. 5 and March 11, interest is steadily increasing. In fact, according to the announcement of Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, in charge of these important musical events, the sale of

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season seats at this time is more than double that of last year, with one week more remaining, during which time a substantial reduction is offered to purchasers of tickets for the five concerts, at Sherman, Clay and Company's.

Monday morning, Oct. 22, the sale of single tickets for the first concert will begin and everything points out to a capacity house on the opening night. On account of the immense size of the Auditorium it is possible to have the price of seats range from twenty-five cents to one dollar, and it is safe to say that no where else in America can such music be heard at such a reasonable rate. Conductor Hertz is preparing a fine program for the inaugural, and the soloist of the evening will be Claire Dux, a member of the Chicago Opera Company and one of Europe's foremost sopranos.



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The Travels of No. 10778 and No. 10623

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NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinc-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778

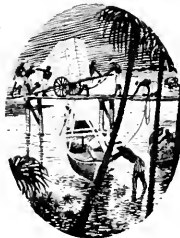


was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe (Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-



fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented byways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over cooies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tours has equaled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES,
London and Buenos Aires.



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Leopold Godowsky

Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story. Godowsky has paid his tribute to the Knabe tune and again—but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco

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KNABE AMPICO

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What is the Emperor Concerto?—I. R. T. Beethoven's fifth pianoforte concerto. In E flat, Op. 73.
2. Is the Kreutzer Sonata a piece of music or a story?—O. J. Beethoven's sonata for piano and violin in A, Op. 47, dedicated to the violinist, Rodolph Kreutzer, is known as the Kreutzer Sonata. Tolstoy wrote a story in which an incident is the performance of this sonata. The story of Tolstoy is entitled the "Kreutzer Sonata."
3. What is the false triad?—B. G. The diminished triad.
4. How do you tune a cello?—A. B. S. Tune the first string to A on the fifth line of the bass staff; then tune downward in fifths, as follows: Second string D, third line of staff, third string G, first line of staff; and fourth string C, second line below the bass staff.
5. What is the trap action of a piano?—M. E. M. The pedals and all the apparatus pertaining thereto.

QUEENA MARIO

The Alice Seckels' Matinee Musicales will start auspiciously at the St. Francis' ballroom this season on Monday afternoon, October 22 when Queena Mario, the favorite coloratura soprano of the Metropolitan and San Francisco Opera Companies will be the star. San Francisco music lovers idolize Queena Mario, and the ballroom of the hotel will be crowded to its capacity with her legion of admirers. There is little left to say of the Mario art. Of the younger sopranos she is unquestionably the most promising. So highly is she regarded in New York that after one appearance at the Metropolitan she was immediately engaged for leading roles, sang fifteen performances at the great Opera House during its last season, and has been re-engaged for five additional years. This is a unique record for an American girl and probably the first time a native singer has been given such recognition by the Metropolitan directorate.

Miss Mario has arranged an especially-unique program for her St. Francis recital where, with Imogen Foy at the piano, she will render the following selections: (a) Dans un Bois (Mozart); (b) Care Selve (Handel); (c) Neues Lieben, Neues Leben (Beethoven); (d) Jours Passes (Delibes); (e) Comment Disaient les (Liszt); (f) Er Liebt Mich So Sehr (Tschakowsky); (g) Oiseau (Bizet); (h) Lullaby (Kreisler); (i) The Night Wind (Roland Parley); (j) Ah! Love, but a Day (H. H. A. Beach); (k) The Song of the Open (Frank La Forge); Waltz from Romeo et Juliette (Gounod).

ROSE FLORENCE'S COSTUME RECITAL

A program of the classics, a group of modern American songs including one by our San Francisco composer, Mary Carr Moore, with an added touch of color supplied in two groups sung in the costumes of Russia and of Spain respectively, will be the distinctive feature of Rose Florence's choice of numbers for her San Francisco recital next Tuesday evening, October 16, in the Italian Room of the Hotel St. Francis, under Alice Seckels' direction. Benjamin Moore will be the accompanist in the following program: Air of Cleopatra ("Julius Caesar") (Handel). (1685-1759); Verhogenheit (Mozart) (Hugo Wolf). Caele (Hart) (Richard Strauss); Le Temps des Lilas (Verlaine) (Poldowski); In the Yellow Dusk (Li Po) (Edward Horman); Pierrette and I (McCrack) (Emerson Whitmore); Winter (Nax Nordoni) (Mary Carr Moore); Song of the Open (Lowell) (Frank La Forge); The Rose has charmed the Nightingale (Nikolai) (Husky-Korsakoff); Cradle Song (Alexandre Gretchaninoff); Hopak (Modesta Moussorsky); Madrigal Espanol (Julian Huarte); Nana (Mansel de Falla); El Pano Moruno (Mansel de Falla); Estrellita (Manuel M. Ponce); Clavellitos (arr. by Valverde).

CONCERT AT UNIVERSITY PLEASES

The Sigma Nu Music House Society of the University of California which gives a concert for the benefit of the University students on the second Wednesday of every month, presented a concert which appeared before Hayden the charming lyric soprano who appeared before an enthusiastic audience on October 10. Miss Hayden, who was accompanied by Mrs. M. E. Blanchard, one of our foremost musicians, sang two groups of songs exhibiting a well schooled voice with diversity of style and musical taste. The program was as follows: Caro Mio Ben (Giordani), Villanella (Sibella) Tea Yux (Rabey), Life (Curran), Spring Night (Schumann), Today (Heuter), My Love Is a Mulatree (Bauer).

Madam Dorothy Talbot, noted coloratura soprano, who is now in the East doing concert work, will return to California in the near future. Mme. Talbot has been heard in a number of concerts in Chicago and has been engaged again for next year.

50,000 HEAR S. F. OPERA COMPANY SEASON

An Average of Five Thousand People Per Performance Attend the First Season of the San Francisco Opera Association—Unparalleled Artistic Triumph in Years—Gaetano Merola Showered With Appreciation. Stars, Resident Artists, Chorus and Orchestra Excellent

BY ALFRED METZGER

In a statement given to the daily press (it is strange how many well meaning people interested in good music completely ignore the weekly press with the best of intentions) Timothy Healy, chairman of the Opera Association of San Francisco, announced that fifty thousand people attended the first season of the San Francisco Opera Co. during the ten performances. This means, of course, that fifty thousand tickets were sold and that fifty thousand people were present one time. It is, however, safe to say that from twenty-five to thirty thousand different people attended this opera season. During the course of a symphony season from thirty to forty thousand different people possibly more attend the symphony concerts. Within a radius of twenty miles from San Francisco, we have three thousand teachers, thirty thousand pupils and fifty thousand music lovers, including those attending opera, concerts and similar events. In other words the music element about the bay consists of 100,000 people. And yet we have certain managers of motion pictures who are based on such small number of professional musicians, who say that the musical element is not worth while catering to, and we have music lovers and those to charge of big enterprises who say that a music cost is not worth while paying any attention to.

Of course the Pacific Coast Musical Review is going along the even tenor of its way continuing to fight for the rights of the resident artists, and the musical giants who make San Francisco and vicinity world renowned, and for their genius for organization and performance and if we gain the recognition of those worth while we can afford to permit the pigmy minds among officials, press agents, and managers to stew in their own arrogance and conceit. No one can imagine how depressing and disagreeable it is for this writer to impress the existence of this paper upon the minds of those who cannot see any value in a music journal by means of disagreeable protests. But we have devoted six months to propounding the value of necessity of the San Francisco opera season, have printed pages of reading matter which cost him the money of \$200.00 of set up and have really put our shoulder to the wheel in the beginning when no one believed in the movement and with the sole exception of Gaetano Merola, for whom we entered the warmest respect and admiration, NOT ONE MEMBER OF THE OPERA ASSOCIATION HAS EXHIBITED ANY INTEREST IN THIS PAPER. If it had not been for Selby C. Oppenheimer we would not have received any advertising nor any courtesies in the way of tickets. And here we have one of the reasons why San Francisco is so provincial in certain matters. THOSE IN CHARGE OF THE OPERA SEASONS ARE SO INDIFFERENT TO CO-OPERATION that they make it impossible to retain one's enthusiasm for an enterprise, even though it means a beneficial thing for music in general.

The best evidence that we do not pen these lines, because of peevishness or ill-humored spite, is that we have received innumerable rebuffs from those in charge of important musical movements after we had been at the post early in the game, WE CONTINUE TO WORK FOR THE INTERESTS OF THE ARTISTS, THE INTERESTS OF THE PROFESSION AND THE MUSICAL PUBLIC. Practically none of those who have aroused our ire in the past are at present in responsible positions. They usually treat other people exactly as they treat us and this is eventually their downfall. You can not last by always receiving and never showing any willingness to give. And if today this paper were to be sold to some courtesy privilege or advertising patronage from organizations pretending to work for the interest of the people we would find a way to buy our tickets and continue to publish the paper just the same. We only make these periodical outbursts of protests, because by hammering away year after year at this sub-

ject someone will realize some day that we are on the map to stay, and that the most discouraging exhibitions of ingratitude and indifference on the part of people who are only public spirited because of the notoriety they receive will not serve one inch from our determination to get recognition for our resident artists, for our splendid organizations whether they be symphonic, operatic or educational or whether they include the difficult phrase, "THE NATIONAL DECEMY TO LEND A HELPING HAND, BECAUSE THERE WAS NOTHING IN IT, NOT EVEN PUBLICITY."

But despite this inexcusable indifference and at times antagonism on the part of the people who are in charge of the lights we have made we continue to watch the big musical movements we start reaching a successful termination. That is to say we watch others take up projects, portions of the score, and finally prove the accuracy of our judgment by securing public support. We have in our possession a list of ten thousand music lovers who repose confidence in our judgment and just as we continue to cover the time when they regretted backing up our ideas. But unfortunately our followers do not always back us up in the way of subscriptions and advertisements. Possibly we have not put them to the test, but we shall do this presently.

We were going to review the closing performances of *Romeo and Juliet*, *Tosca*, *La Traviata*, and also *La Pasca* which for some reason or other we omitted in last week's review, but we are practically out of space. So we shall about the artists that constituted the casts. We only say that Gigli and Mario were superb in the Gounod opera, bringing out the beautiful shades and mezza voce portions of the score with splendid refinement of execution. In this opera we also wish to call particular attention to the excellent solo of Anna Young who sang with an ease, style and purity of voice and just as we have a young actor named her, Martiniello, Mario and De Luca gave an exceptional fine performance of Pagniacchi. De Luca surpassing himself historically as well as vocally. The chorus had here no opportunity to show how really well trained it was. It would have been impossible to crowd another person into the Exposition Auditorium within range of the stage. Every seat was occupied, many were standing or sitting in isles and some even moved chairs behind the partitions hanging from the balcony. Hundreds were turned away at the door, and possibly a thousand or two wanted to purchase seats in the box office and were unable to do so.

It is simply impossible to imagine a more delightful performance of Rigoletto than the one given on this occasion Gigli as the Duke, De Luca as Rigoletto, Mario as Gilda, Didur as Sparafucile and Penelope as M. de Montenegro interpreted the roles with an enthusiasm and artistic finesse that will remain unforgettable in the memory of everyone who heard it. And here is an opportunity to express appreciation of the opera season. The roles were omitted. One of the gravest nuisances of a cheap operatic season is the constant repetition of arias, just because there is long and loud applause. The performers are thereby prevented necessarily and the continuity of the opera disturbed. Artist, conductor and stage director are to be congratulated for their determination to continue the thread of the opera notwithstanding the clamorous and vociferous demands for repetitions. Truly it was a relief to this writer and was a sign that a real musical atmosphere is about to enter the opera house here as it has already entered the symphony hall. Notwithstanding the thrilling triumph of the artists Monday evening was Merola night. After the first act the musicians

stood up and played a "Tusch," thereby expressing their appreciation of the conductor's executive ability. After the third act came the ovation of the audience. Merola was hovehatched and hovehoisted and finally was urged to make a speech which he did in his precise, brief and convincing fashion. He emphasized the fact that as usual San Francisco broke several records. One that the people at large made it possible to defray the expenses of the season without guarantors and another that a volunteer chorus of prospective artists devoted their time and labor during six months for the purpose of mastering eight operas of difficult proportions in a manner to reveal fresh young voices and a uniformity of phrasing that a professional chorus rarely emulates. Merola, endeavoring to give credit to everybody, but as could not be otherwise the case omitted several important factors including the press with out which the enterprise could not have been carried on at all. But considering the strain and labor Mr. Merola has been under during the six months preceding the opera season and then again during the season itself it is truly marvelous that he could collect his thoughts even long enough to make the telling and pithy sentences he did. Surely the press knows how valuable Merola's services have been and it also knows that he is deeply appreciative, which cannot be said of every member of the official family of the Association.

And so the first season of the San Francisco Opera Association goes into history and everyone connected with it has reason to feel proud of its work.

May Mukle, cellist, and Lawrence Strauss, tenor, gave the first of a series of concerts introducing leading resident artists and distinguished visitors, under the direction of Miss Alice Tully. This was a large concert given in the Italian Room of the St. Francis Hotel who expressed its approval with enthusiasm. We shall speak in detail of this event in the next issue of this paper.

Ingeberg-Latur-Torrop, associated with the San Francisco Conservatory of Music as an instructor of instrumental art, gave a Dance Recital in the Colonial Ballroom of the St. Francis Hotel on Thursday evening, September 21, and delighted a large and enthusiastic audience with the ingenuity of her art and the originality of her ideas.

Antoine de Vally, the well-known tenor and vocal instructor, is recasting his opera repertoire. He has been in the condition of his ankle which he hurt several years ago. The operation was successful and the many friends of Mr. de Vally will be pleased to hear of his recovery.

Marguerite Raas-Waldrop, soprano, and Uda Waldrop, pianist, assisted by Joelle Raas-Allen, mezzo soprano, gave an excellent concert under the auspices of the Mill Valley Musical Club on Tuesday, September 18, at which the following program was thoroughly enjoyed by a large and demonstrative audience: (a) Barcarole from *The Love Tales of Hoffmann* (O'Henrich), Marguerite Raas-Waldrop and Joelle Raas-Allen; (b) Chant Hindu (Violin Obligato) (Bemberg); (c) Petites Roses (Ceske); (d) Marie (Marius) (Bemberg); (e) Raas-Waldrop; (f) Addantino (Lemare); (g) Dance of the Water Sprites (Waldrop); (h) From the Bohemian Club Grove Play Nec Netana, 1914, Mr. Waldrop and Joelle Raas-Allen; (i) The Drift and Dream (Farley); (j) Chanson Reeve (Maurice Pesse); (k) Bless You (Novello); (l) Tally-Ho (Leoni), Joelle Raas-Allen.

The San Francisco Musical Club will give the following program at the Palace Hotel on Thursday morning, October 18: Johannes Sebastian Bach (1685-1750); Part I—Italian Concerto, Marion Frazier; Chaconne, Antonio de Grassi; Part II—Christmas Oratorio—Chorus, Christiansa Joyful. Sopranos—Mrs. Arthur Hill, Mrs. Ashley Paul, Mrs. Charles Ayres; Contraltos—Mrs. J. McDougal, Mrs. Edward Lichtenberg; Mrs. James Kelly; Hugh J. Williams, first tenor; Carl E. Anderson, second tenor; Lowell M. Redfield, baritone; P. W. Hard, bass; Henry

L. Perry, director. Bass Aria, Mighty Lord and King all Glorious, Lowell M. Redfield; Choral, Ah! Dearest Jesus, Holy Child; Tenor Aria, Haste, Ye Shepherds, Hugh J. Williams; Tenor Recit. And Suddenly There Was With the Angel; Chorus, Glory to God; Contralto Aria, Slumber Beloved, Mrs. McDonald; Chorus, Hear, King of Angels; Soprano, Echoing, My Saviour, Mrs. Hall and Mrs. Gish; Terzett, When Shall We See Salvation? Mrs. Faulk, Mrs. McDonald and Mr. Williams; Recitative, My Lord is King Alone; Choral, This Proud Heart; Recitative, Soli, O'er Us Be the Blessing, Mrs. Hall and Mrs. Gish; Been Taken; Cecil Hollis Stone at the piano. Mrs. C. William Cann, Chairman of Program Committee.

Lizetta Kalova, the distinguished Russian violinist, assisted by Betty Drews, soprano, and Martiana Towler, pianist, gave a benefit concert for the Red Cross disaster relief committee at the National Red Cross tomorrow (Sunday) afternoon, October 14, at 3:30 o'clock. The event will take place at the Coral L. Williams Institute on Arlington avenue, Berkeley, and the program will be as follows: (Concerto (Paganini), Lizetta Kalova; Scherzen (Wagner), Feldensmink (Brahms), Der Schmied (Brahms); Sereade (Strauss), Betty Drews; Nocturne (Grieg), Deep River (Coleridge-Taylor), Hunting Song (Schumann-Paganini), Martiana Towler; Deep River (Burleigh), Indian Love Song (Laurance), Yesterday and Today (Schubert), I Was Born, My Song Were Like a Star (Maurer), Ours, Tous Jours Bleus (Massenet), Betty Drews; Sereade (Rachmaninov), Minuet (Debussy), Introduction Tarantelle (Sarasate), Lizetta Kalova.

Charles Hart, the nationally known pianist and accompanist, who recently returned from a tour of the West Coast, is playing for Clarence Whitehill at a concert given in Oakland October 8 for the Piedmont High School and will also play for this artist in Glendale on October 12. Mr. Hart's services were specially asked through the Wolfson Musical Bureau which organization knew of Mr. Hart's residence in this city.

CHAMBER MUSIC FESTIVAL

(Continued from Page 1, Col. 4)

Goossens Phantasy Sextet and in Miss Clarke's Rhapsody for piano and cello. This was admirably played by May Mukle and Myra Hess, who brought out of it all the effects that had been brought into it by the composer. The music is overlong somewhat Oriental and dirge-like in character with strongly dramatic moments. It is hardly a rhapsody in form but it is highly creditable as a study through the Wolfson Musical Bureau which organization knew of Mr. Hart's residence in this city.

The Goossens Phantasy was no doubt the gem of the newer offerings. He has scored it for three violins one viola and two cellos and the performance was magnificent as interpreted by the Festival Quartet of South Mountain with Albert Spalding as the additional violin and Emmeran Stoerber as the extra cello. The themes are of great and haunting beauty, and while it is unbroken, the shift in character is so subtle that the listener is hardly aware of it. The quality of this very modern piece of writing proves how much actual beauty it is possible to infuse into music no matter how ultra-modern it may be. The Festival Quartet, by their masterful playing, the marvelous atmosphere which he succeeds in supplying in addition to the substantial musicianship easily give him a foremost place among the younger players in the world; with the utmost enthusiasm. The season closed on Saturday afternoon when the Festival Quartet opened its program with the Haydn D major quartet, perhaps to effect the greatest possible contrast in which it was successful. The Brahms quintet with Katherine Goodson at the piano spoke the last word and a worthy one and between these a charming quartet by Malipiero had its first performance. The last concert of the season was written for and dedicated to Mrs. Coolidge in appreciation for her interest in chamber music throughout the world. Malipiero was awarded a prize two years ago and he made his second Malipiero prize. The prize will be awarded next year for a chamber composition which shall include one or more vocal parts in combination with instruments.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398
C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los Angeles, October 9, 1923.
The Chauvenet Music School has recently inaugurated a series of concerts to be given from the Earl C. Anthony Radio Station in conjunction with the Palos Verdes project. Last week the program was presented by Jean de Chauvenet pianist, Signor Le Vove Russian baritone, Mme. Chauvenet, soprano and the Foster Orchestra. The feature of the program was the song "Waiting for You in Palos Verdes," composed by Signor Chauvenet and sung by Mme. Chauvenet. A talk on the beauties of Palos Verdes was given after the program.

Mme. Bruske-Hollenbeck, that charming soprano who recently gave a most delicious musical evening with Bruno Hahn and Steven McGrouarty at the Maryland Hotel in Pasadena, will be heard again October 10 and 11 at Glendale where the musical pantomime Dreamland so well received in New York and Boston will be presented by the Tuesday Afternoon Club of Glendale. Jay Wellington, well-known producer of New York, is personally responsible for this performance which promises to be one of the most interesting musical events of the fall season.

Vivian Strong Hart, petite, gracious young soprano with a radiant voice, is singing a group of songs at the Metropolitan Theatre with obliging but charming demure Jeanette Rogers, the first flutist of the orchestra. This delightful pair are furnishing a most refreshing bit of artistic work at the theatre, being most enthusiastically received.

The Los Angeles Music School Settlement at 2607 Mozart street is launching a campaign for 2000 members at only one dollar a year the proceeds from which to be used to cancel the indebtedness on the cottage where more than 1934 music lessons were given during the past year to many deserving and talented pupils who are unable to pay more than thirty-five cents for a half-hour lesson. Only organized in 1914 this non-sectarian school has been fostered by a few hard-working, far-seeing musical people with Mrs. Henry P. Hoffman as an able president. While the facilities are necessarily limited in this small cottage, yet the standard of the musical training has not been lowered, for with such teachers as Mrs. Hinsdale on piano and Miss Whitaker instructor of violin the children in the community have made splendid progress. It is gratifying to know that such clubs as the Matinee Musical and the Wa Wan are doing their bit with personal services and giving financial help in aiding this worthy enterprise. Mrs. Hoffman has offered a Vose and Sons upright piano to be presented to the member holding the lucky number at a general meeting during the Christmas season.

The Hollywood Opera Reading Club held its first meeting at the Masonic Hall in Hollywood last Monday when Dr. Nagel gave a most interesting discourse on the opera La Boheme. The story of the opera was first related and the music analyzed most carefully with Dr. Nagel at the piano illustrating the various moods and emotions of the characters in the story with the beautiful strains by Puccini. Vivian Strong Hart's delightful refreshing voice was heard in the title role, supported by Raymond Harmon's soulful tenor in the part of Rudolpho, while Lora Mae Lampert and Edward Novis were heard to advantage in their respective selections.

Dr. Nagel's lecture-analysis was especially interesting for he is one of the first musicians to give such extensive discussion of opera. We have heard many lectures on opera, but none so completely analyze the musical setting, orchestration and story as does this able pianist and lecturer. The lack of scenery and orchestra in this beautiful melodious opera was acutely missed as the setting was described so carefully, the story so well related by Dr. Nagel, and the characters so well portrayed by the able assisting artists that as a whole one felt quite as gratified as if one had witnessed the regular performance of La Boheme. To tell the story at length in this article would be useless and an attempt at analysis of the opera would be most difficult in a few lines but it is the desire of the writer to convey the most impressive points during the program. Not alone from an entertaining viewpoint was this program memorable, but as an instructive discourse, incomparably illustrated by noteworthy artists who few any who miss hearing these monthly Opera Readings are failing to improve an opportunity which comes not often.

Miss Viola Ellis who made such a favorable impression in the recent Alda production at the Hollywood Bowl in the role of Annunzio, is preparing to appear as Azucena in Il Trovatore at an early date. Under the able guidance of Alexander Logan, the well-known opera coach, Miss Ellis is rapidly coming to the front in operatic ability and with her glorious contralto voice and dramatic possibilities we predict a splendid future for her.



Leona Neblett, popular violinist of Los Angeles, will give the opening concert for the Venice Polytechnic Union High School in their handsome new auditorium October 9. Miss Neblett, whose enviable reputation places her among the leading women violinists of California, will be assisted by Ruth May Shaffer, soprano and Raymond McFeevers, pianist. These splendid artists have extensive bookings throughout the West for the coming season, including Los Angeles and neighboring cities. Miss Neblett is also founder and director of the Leona Neblett Violin School in the Southern California Music Company building in this city.

Fanny Dillon, well known in Los Angeles music circles has the honor and distinction of contributing a number of very worth while compositions to the world of music. Among several world-famed artists who are using Miss Dillon's works on their programs, Percy Grainger is certainly not the least eminent. During his recent tour in Europe he played selections by Miss Dillon on more than thirty programs, receiving most favorable comment by foreign press. Mr. Grainger has been using compositions by Gardiner, Carpenter, Cyril Scott, Nathaniel Dett, Guion, Griffes, and Dillon on all his programs and says: "I realized a spontaneity in the attitude of the listener which showed me that the serious world of music is as ready to capitulate to the English-speaking composer as the 'popular' public of the world has to American jazz."

Z. Earl Meeker, whose quiet pleasing personality and lovely musical voice have charmed many California audiences, gave a program worthy of the most renowned artist on Monday eve, October 8, at the Recital Hall of the Southern California Music Company building. The program comprised old Italian songs by Scarlatti and Cesti, Russian songs by Rachmaninoff, which by the way were especially well suited to Mr. Meeker's voice, giving scope of range and sad reflection of the doleful yet dramatic poems—At Night and Morning. A group of German and French songs were also noteworthy from the point of diction and the final group of modern songs were most interesting while the Roundup Lullaby by Gertrude Ross and Eagle Dance by Homer Grumby, both composers of Los Angeles, were well received.

Mr. Meeker was assisted by Ann Thompson as accompanist, who played a very brilliant group of solos, including Valse Opulente, Liszt; In Elizabethan Days, Kraemer; Scherzando Colby; Concert Etude, McDowell. Her delicate manner, brilliant technique, and unmistakable musicianship command for her the highest esteem.

May MacDonald Hope, who is founder of the Los Angeles Trio, announces the first concert of this their eighth season to be given at the new Fine Arts Auditorium on Thursday evening, October 18. A busy season is already booked for this well known group who are especially famed for chamber music programs.

A. Rae Caded one of Los Angeles best known community song leaders who has charge of a musical program for the employees of Barker Brothers every Thursday morning and for Jacoby Brothers each Friday has compiled a Community Song Book which is in its second hundred thousand circulation. There's no doubting the popularity of this song leader for every day and evening sees some community group singing under his able direction. Among a few of these are the First Methodist Episcopal Church in Glendale, Thursday eve, Los Angeles Y. M. C. A., Friday, Pomona College Club, Saturday and at the Soldiers' Home on October 18.

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Myra Belle Vickers, whose pupils are very much in demand for concert recital and theatre engagements, opens her studio at 1512 Morgan Place on the first Friday in each month when pupils and friends gather for an informal evening of song and pleasure. Otto Ploetz, tenor robusto and a pupil of Miss Vickers is adding to the prologue at the new Criterion Theatre a group of lovely songs. Other pupils of this well-known teacher composing the Hollywood Girls' Quartette are singing at the Maryland Hotel in Pasadena.

Hallett Gilberto, famed song writer, has purchased a beautiful home in Pasadena where, after his return from his New York concert tour, he and Mrs. Gilberto will be at home to their many California friends. Mr. Gilberto is another world-renowned artist who has recently become a Knabe enthusiast and on his many California programs he will use only the Knabe piano.

Mme. Blombert, formerly of the University of Paris and a teacher of French conversation, has opened a studio in the Southern California Music Company building where she is conducting classes in French diction, interpretation of French songs, and coaching for teachers. Her work is attracting wide attention from many of the best vocal teachers of Los Angeles and vicinity, and recently she has established special classes limited to six pupils each. John Smallman, well-known teacher says: "I have received more genuine assistance in working out French programs with Mme. Blombert than with any other person during my career."

Flora Myers Engel has the distinction of having made six recordings of accompaniment rolls for the Ampico during the past year. This charming person, possessing a soprano voice of unusual beauty will be heard frequently during the coming season in recital with the Knabe Ampico using her own recordings.

Bohdan Gillewiez, another newcomer to California, is a Polish baritone who will be welcomed by Los Angeles music circles as an artist and teacher worthy of note as he has had an enviable career.

Stewart Wille, formerly accompanist for such artists as Marie Rappold, Rafaela Diaz and Margaret Romaine of the Metropolitan Opera Company, with Reed Miller and Nevada Van der Veer on several tours, and three seasons with Arthur Middleton, bass, formerly of the Metropolitan, has only recently arrived in Los Angeles to take up the work as director of the Ampico concert department of the Fitzgerald Music Company.

Mr. Wille, aside from being a gifted pianist and an exceptional accompanist, has studied the process of reproducing piano compositions at the Ampico New York Recording Offices having made eight recordings during the past summer of his own interpretation of such works as Godowsky's Alt Wien, Cyril Scott's Lento, Provanzik's The Fountain, Beethoven's German Dance, Leschetizky Etude Heroique and Grainger's Irish Tune. This young pianist has studied extensively in New York, Boston and Europe and has gained an enviable reputation not only as an artist but teacher as well, having been an instructor in Boston for some time. Another great acquisition to the Los Angeles music colony comes to us in Mr. Wille's arrival. We welcome him heartily.

Calmon Lubovisky, prominent among violinists, Flora Myers Engel, soprano, Stewart Wille, pianist, gave a most enjoyable hour of music at the Highland Park Presbyterian church last week. Mr. Wille was heard to advantage in Brahms's Rhapsody in G minor, and Schumann's lovely Romance in F sharp minor, while his rendition of Leschetizky's Etude Heroique left nothing to be desired in tonal effects, power and technique.

Mme. Engel, always a delightful addition to any program, sang especially well Leoncavallo's Ballata (Pagliacci), Nerval's Oh That We Two Were Maying, Ward-Stephens The Nightingale and as an encore, the ever lovely Cadman number From the Loaf of the Sky Blue Water. Sarasate's Romanza Andaluza, the always popular Beethoven Minuet in G, and Kreisler's charming Chloeds were rendered with care and precision by Calmon Lubovisky whose playing of Schubert's Ave Maria as an encore went straight to the hearts of the listeners.

This group of popular artists appeared last week at the Polytechnic High School Auditorium at Venice and again at the City Club in Los Angeles in equally interesting programs as that given at Highland Park and everywhere enthusiastically received by large appreciative audiences.

The De Lara Grand Opera Company will present Verdi's Opera "Rigoletto" at the Municipal Auditorium in Long Beach on September 25. The distinguished Los Angeles artists who will appear in the opera include Irmalee Campbell, coloratura soprano, as Gilda, Miguel Laris, tenor, as the Duke; Luis Ferrazzano, baritone; Wilhelmina Corson, contralto; Forest Bell, basso; and Marjorie Maughlin, ballet director. The chorus consists of sixty well trained voices and the orchestra is composed of the best musicians in Los Angeles, including soloists from the Philharmonic Orchestra. On September 25 the opera will be presented at the Raymond Hotel, Pasadena, with only one cast. Chorus, Conchita Chavez will appear as Gilda in the leading soprano role. The same opera will be given on September 29 at the Municipal Auditorium in Ocean Park when Annabel Blackwell will sing the leading soprano role with Max Alexander, tenor; Luis Ferrazzano, baritone.

Claramae Wilson Stamm presented an interesting piano recital on Saturday afternoon, September 15, at the Recital Hall of the Southern California Music Company building when her artist pupils appeared in classics including modern and ultra-modern works by well known composers. This was a contest recital in which the participants Mary White, Edith Wall, Rita Knight, Marjorie Brown, and William Davis played in competition for gold and silver medals, having had three months to work on their respective fifteen minute performances. The judges, Mr. Waldo F. Chase, Mr. Francis Kendig, Miss Jewell Hickox will announce the winners in the contest at a later date.

At the meeting of the Executive Board of the Opera Reading Club at the home of its president, Mrs. Loren B. Curtis, 1622 Vista street, recital, the chairman of the various standing committees were named. Mrs. L. B. Tanoehill will head the membership committee; Mrs. A. E. Huntington, hospitality; Mrs. Lynda Hall Sims, publicity; Mrs. L. S. Farquhar, the door committee; Mrs. Hector Geiger, Parliamentary and Mrs. Lora May Lamport, decoration. A large membership was voted in at this meeting and many other applications were placed on file to be considered at a special meeting to be held on Monday, September 24, at the home of Mrs. Lora May Lamport, 1751 Orchard street. Because of ill health, Mrs. Harold Ferguson tendered her resignation as member of the Board and Mrs. J. W. Stoddard was named to take her place. The first general meeting of the season will be held October 1 at the Masonic Temple auditorium. Dr. Frank Nagel will read and analyze "La Boteme."

Clara Gertrude Olsen has organized her junior piano pupils, forming a Music Club for self-improvement. The pupils select their officers and their committees who arrange the bi-monthly meetings, planning programs and drills in ear-training and sight-reading which is all personally supervised by their able teacher.

Lester Hugo Castle has been singing at the Second Church of Christ Scientist during the past month while Mrs. Selby, the regular soloist, has been absent.

Nouvart Kostiykan, pianist and teacher has joined the artistic colony at the Southern California Music Company building where he has recently opened his studio.

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JEANNETTE ROGERS CHARMING FLUTE VIRTUOSO

To sum up the "story" of Jeannette Rogers, flute virtuoso and solo flutist of the Grauman symphony orchestra, now at the Metropolitan Theatre in Los Angeles, Los Angeles offers but limited opportunities to women musicians. Somehow our theatre managers and orchestra leaders have not yet realized that there are a number of excellent women players here. Of course, there are exceptions, but probably the most notable instance in this regard offers the unprecedented success of Miss Jeannette Rogers, who, coming from the East, repeated the Cesarini feat, came, was heard and won by Sid Grauman, who instinctively discovers when a man or woman knows his or her business or art. To cut the long story short, when this charming young flute player arrived in town it was less than a week when Sid Grauman signed on the coveted dotted line. That was two years ago. Since then the beautiful flute playing of Miss Rogers has won her such acclaim and popularity that Mr. Grauman had her featured either as soloist or in obbligatos during sixty-five out of seventy-one concerts. Which also speaks eloquently the versatility and repertoire of this brilliant concert artist, who during all this time has most ably held her position in the Grauman Symphony Orchestra as first flutist, playing among men of notable symphonic connections and in years greatly her senior. With apologies to Miss Rogers, she is very young, but old in musical experience and a flute player, therefore, par excellence, both for tone and technique. That winningly graceful appearance of hers, quite unstudied, has made her, together with her artistic attainments, one of the most popular figures, and undoubtedly the best known woman musician on the theatrical stage on the Coast.

There is a photograph in her book of press clippings, showing her as a little girl, hardly tall enough to touch the piano keyboard. Being the daughter of a professional clarinetist, her mother a gifted pianist, she began to study piano when she was five. At twelve, however, she found that the flute is her first and only great love and it has remained so. As a matter of fact she began the study of flute when she was less than nine and soon after she became the pupil of the well known flutist of Boston, George Hubbard Wilder. Of that time dates also a picture of the Junior Orchestra, The Clefs, where Miss Rogers gained her first and since then so admirably ensemble playing experience. George Barrere, "the greatest flutist of all," as Miss Rogers declares warmly, became her master at twelve, after which she was presented by Mr. Wilder in concert at New York, given under the auspices of the publishing house of Carl Fischer. In the presence of noted New York critics who, together with Barrere, marveled at this girl wonder of a flutist.

Years of concert travel followed, when Miss Rogers toured with success as a member of concert companies. To be near her home at Albany, N. Y., she restricted her concert trips to the East, always featured as soloist. When relatives moved to Los Angeles she, too, followed the lure of the Golden West. At that time dates also a picture of the Junior Orchestra, The Clefs, where Miss Rogers gained her first and since then so admirably ensemble playing experience. George Barrere, "the greatest flutist of all," as Miss Rogers declares warmly, became her master at twelve, after which she was presented by Mr. Wilder in concert at New York, given under the auspices of the publishing house of Carl Fischer. In the presence of noted New York critics who, together with Barrere, marveled at this girl wonder of a flutist.

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And hearing Miss Rogers is enthusiastically agreeing with this veteran critic of the Southwest.

ADA CLEMENT IN BENEFIT CONCERT

A year ago some of the music lovers of San Francisco made arrangements with the Ada Clement Music School for the establishment of scholarships for the benefit of talented pupils who could not otherwise afford to pursue their musical studies. The proceeds of a benefit concert given by the school were contributed to the fund and subscriptions were made by others interested in the plan. The concert this year will be given by Miss Ada Clement, pianist and founder of the school, assisted by the renowned artists: May Mukle, cellist, and Alexander Salsky, violinist, on Tuesday evening, October 23, in the Colonial Ballroom of the Hotel St. Francis. The concert is under the direction of Alice Seckels. A program comprising seldom heard works for the three instruments, a cello and piano sonata and an interesting group of piano solos by Miss Clement will round out the beautiful program.

Four partial and two full scholarships were established last year at the Conservatory and awarded to three boys and three girls, after examination and approval by school contest. The examining board consisted of Alfred Hertz, Mendelssohn, Julian Mayhew, Arthur Arzewicz and Miss Ada Clement and the grading of the successful aspirants resulted in four "Artists" scholarships, one intermediate and one primary. One girl is studying the harp, two boys the violin, one girl the flute, and one boy and girl the piano.

These young people are all extremely talented and they are deeply desirous of making music their profession; moreover, in each case, either it would have been impossible, without the scholarship, for the pupil to take lessons at all, or else there would have had to be intermittent instruction with inferior teachers. One young woman is the daughter of a bandmaster who has to support a family of six on a very small salary; one girl is lame but has a true flame of ambition which lights up a background of illness and discouragement at home. Two boys are sons of mothers who have to leave home each day to help support and raise five families. One high school boy, standing well in his studies even though he had to work evenings to pay his way, has been relieved from the strain of late hours and given the best of instruction besides. One young woman is a university graduate and on her way to become a superior teacher of music. The facts about these young people are full of interest and the splendid results of the past year so fully justify the faith of the founders that it is a real pleasure for them to appeal again to San Francisco for continued aid, if possible, increased support.

Contributions should be sent to Miss Lena Blanding, Fairmont Hotel, San Francisco, California.

SYMPHONY SEASON BEGINS FRIDAY

Next Friday will mark the opening of the thirteenth season of the San Francisco Symphony Orchestra and the ninth under the leadership of Alfred Hertz. The sale of season tickets this year has been the largest in the history of the organization and next Friday afternoon will undoubtedly find the Curran Theatre filled to capacity.

For this event an attractive and well-balanced program has been prepared which is made up of Beethoven's Symphony No. 1, the Rhapsodie Espagnole of Ravel and Rabaud's Elzouze. The two last named compositions will be given their first San Francisco production at this concert. Although all of Beethoven's nine symphonies are looked upon with reverence by music-lovers, the Third or "Eroica" is generally placed next to the Fifth in popularity. The second movement, Marche Funebre, being universally recognized as one of the master's most impressive compositions.

In keeping with the custom of previous seasons Friday's program will be repeated the following Sunday afternoon in the Curran Theatre as the first concert in the Sunday Symphony series. The first concert in the Popular Series will be given a week later, October 28.

Elsie Ingalls and Karl Meine, two talented pupils of Mrs. H. I. Krick, 475 Forest Street, Oakland, played a program of thirteen classical piano numbers for the Oakland Tribune Radio KILX from Hotel Oakland, Tuesday evening, October 2, 1932, from 8 to 9 p. m. They played (Chopin, Liszt, Grieg, Schubert, Schumann, Debussy, Moszkowski, Mac Donnell, Schubert, etc. The Tribune people were delighted with their playing and said they would be glad to have them again.

The San Francisco Music Teachers' Association held the first meeting of the season on Thursday evening at the home of Miss May Shashiner, the president, Mrs. Alvina Heuer Willson, presiding. After the regular business meeting, groups of songs were given by Mrs. Camm and Miss Maude White, with Mrs. Hollis Stone and Mrs. Minton accompanying the singers. A group of charming piano solos were given by Mr. Kosloff, a newcomer in the music world of San Francisco. About fifty members enjoyed the evening's entertainment.

Sigmund Beel, the prominent and widely known violinist and pedagogue returned from a two weeks' vacation in Los Angeles, where he met old friends, including practically all prominent musicians. Among those who were especially attentive to Mr. Beel were Emil Oberhofer and Ossip Gabrilowitch. Mr. Beel spent two delightful weeks in the southern metropolis and had a complete rest from his tedious studio work. He is now again busy teaching pupils who come to him from all parts of the Pacific Coast.

Mrs. Pearl Hossack Whitcomb, mezzo-contralto, as an accommodation to her Berkeley students, has taken a studio in Berkeley this season at 2748 Ashby avenue, near Piedmont avenue and will be there every Tuesday.

Four of Mrs. Whitcomb's students gave the Half Hour of Music in the Greek Theatre September 2, being received with the greatest enthusiasm and many requests for a repetition of the program soon. Mrs. Whitcomb spent the summer studying with the great baritone, Louis Graveure, attending the master class and having private instruction as well.

MARY GARDEN

As is to be expected of Mary Garden the program she has submitted to give in San Francisco is one of unusual context. "Our Mary," whose popularity in this country knows no bounds, is nothing if not original. Her entire career has been one of constructive building in the realm of music. She alone of all the great modern prima-donnas has had the courage to introduce and expound musical compositions of a school that has required more than mere art to present. Were it not for the talents, the personality and the brains of Mary Garden American today would know nothing of the compositions of Charpentier, Massenet, Debussy and others of the modern Frenchmen whose works have become the vogue since first expounded by her.

Mary Garden's operatic triumphs in San Francisco are too well known for comment, and it is as a recitalist that we are to hear her once, and once only, in the Exposition Auditorium on Sunday afternoon, October 21, where she is to appear in her only recital in Northern California, which will be given under the management of Selby C. Oppenheimer. Miss Garden is bringing with her as assisting artists the young Russian cellist Guita Casini and Georges Lauvergne, director of the orchestra of the Theatre de la Monnaie in Brussels and of the Monte Carlo Opera, who will serve in the dual capacity of pianist and accompanist.

The interesting program which will be rendered by this trio of stars is sufficiently diversified to suit the tastes of all classes of music lovers. Miss Garden herself will sing the great arias from the opera, Man Lescaut and Carmen, as well as the selections in Italian, German and French. The full list of works to be rendered follows: (a) On Wings of Song (transcribed by Achorn) (Meadelssohn), (b) At the Fountain (Davidoff), Guita Casini; Aria: Depuis le jour from Louise (Charpentier), Miss Garden; Concerto (in one movement) a Minor (R. Volkmann), (Cadenza by Klengel) Guita Casini; (c) Second Act Manon Lescaut (Puccini), (d) La Serenade (Paulo Tosti), Miss Garden; Paraphrase sur Rigoletto (Liszt), Georges Lauvergne; (e) Zorina (A. Strauss), (f) The Song (A. Gretchaninow), (g) Ouvre tes yeux bleus (J. Massenet), Miss Garden; (h) Valse Triste (Sibelius), (i) Airs Baskrys (Platti), Guita Casini; (j) A Romance (G. Faure), (k) Serenade (John Alden Carpenter), (l) Siquedile Carmen (Bizet), Miss Garden.

Miss Garden will face a great throng at the Auditorium. Advance mail orders received by Manager Oppenheimer indicate that every seat will be occupied. The public ticket sale starts at Sherman, Clay & Company Wednesday morning.



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NOVELTIES AT SEASON'S SYMPHONY CONCERTS

MATZENAUER AND WHITEHILL OPEN SEASON

Alfred Hertz Tells Editor of Pacific Coast Musical Review Some Interesting Facts Regarding the New Compositions He Will Introduce on the Programs of the Impending Symphony Season.
All Nationalities Are Represented

BY ALFRED METZGER

Realizing how much interested many music lovers are in the programs of the forthcoming symphony concerts, and specially in the novelties Mr. Hertz has selected for introduction during the course of the season, we thought an interview with the Hertz on this subject would be an appropriate article at this the opening of the new season. We shall let Mr. Hertz speak for himself:

"Before my departure for Europe I had already decided to obtain the most interesting of the recent compositions, and since my trip took me first to England I had my first opportunity to observe the trend of things musical in that country. I was greatly surprised to note that there was in that country a remarkable movement on foot in connection with the modern school of music. As a matter of fact the English people have arrived at a point of their musical life where they must be considered very seriously as far as new music is concerned.

"Hitherto England had not been regarded as a pathfinding nation in the realm of music, but at present there is no denying the fact that its composers are among the foremost in the newer spheres. The compositions of Gustav Holst, for instance, are among the most remarkable of the new works. I shall introduce two suites of this composer, one entitled Beni Mora and the other named Saint Paul Suite. Eugene Goossens is another distinguished English composer of the new school who has already been introduced to San Franciscans through the Chamber Music Society. I have obtained his symphonic poem entitled Tam O'Shanter. Then I secured The Whaps, a Suite by R. Vaughn Williams and a new work by Arthur Bliss which had not yet been printed when I was in London. Among the new works from England I have also included Dance Rhapsodie by Fritz Delius.

"In Paris I obtained quite a number of interesting compositions of which some are entirely new and some are only new to San Francisco. Among these are: Second Symphony by Saint-Saens and Carnival of the Animals by the same composer. The latter is a work published after the master's death and although it had been composed some time Saint-Saens would never allow it to be published except until after his death and never gave his reason for this decision. It is written for two piano solo and orchestra and principally of a humorous character. The only known number of this Carnival of the Animals Suite is The Swan, which was originally published as a cello solo and has since become very popular.

"Another important French composition new to San Francisco is Impressions of Italy by Charpentier, a work that contended to establish the famous French composer's reputation which the opera Louise brought to its zenith. In this suite the Italian folk songs are treated in a most characteristic fashion. Of great interest to me was the fact that master's most eloquent compositions, entitled Rhapsodie Espagnol. It is a work couched in modern style and shows this composer one of the best, if not the best, exponent of the French school in his happiest mood. Ravel has nothing in common with so many of the modern composers who worship at the shrine of 'Dadaism.' I also obtained a charming little work entitled Eclogue by Rahaud.

"From the Flemish-Belgian school I selected a Fantasia on Two Malloon Christmas Hymns by Joseph Jongen, Four Old Flemish Folk Songs by Anton de Greef and, last but not least, Carnival of the Princess d'Auberger by Bloks. "Among the new works of the young Italian composers I found a composition by Respighi entitled The Fountains of Rome and Antiques Dances, a Nocturne and Rondo Fantastico by Plick-Mangialini and Five Sonatas in the Form of a Suite by Scarlatti orchestrated by Tommasini.

"While the scores obtainable from the

Diva Delighted Large Audience With Her Magnificent Voice and Regal Style—Exhibited Vocal Art of Highest Order—Encores Were Far Beneath Her Artistic Dignity—Whitehill Retains Art of Phrasing and Diction, But Lacked Vocal Plasticity

BY ALFRED METZGER

The regular concert season of San Francisco for 1923-1924 began at the Curran Theatre last Sunday afternoon when Margaret Matzenauer and Clarence Whitehill opened the Elwyn Artist Series in the presence of a large audience. The principal numbers on the program included some of the most important classics of vocal literature. Clarence Whitehill had the responsibility to sing the introductory number which consisted of (a) Hans Sachs' Monologue. Was duft doch der Flieder, from Die Meistersinger by Wagner and (b) Evening Star from Tannhauser. There was evident through-

from an interpretative standpoint were Tran durch die Dämmerung (Strauss), Die Beiden Grenadiere (Schumann), The Isle (Rachmaninoff) and My Native Land (Gretchaninoff), the latter was given an especially dramatic accentuation.

There was a most enjoyable lilt and humor contained in Mr. Whitehill's conception of the Irish ballads and the much used and abused On The Road to Mandalay gained rejuvenated esprit from Mr. Whitehill's energetic interpretation. However, notwithstanding this exceptionally discriminating mode of phrasing and easily understood diction Mr. Whitehill's voice was not at its best. There seemed to permeate the entire element of hoarseness which undoubtedly was the result of San Francisco's treacherous weather, but as we said before it is not as much the voice itself that counts most in vocal declamation, although it necessarily occupies a most important position, as it is what an artist is able to do with this voice, and surely anyone who heard Mr. Whitehill and was sufficiently familiar with vocal art to appreciate his skill, must have admired him for the excellent results he obtained under the circumstances.

Mme. Margaret Matzenauer began her part of the program with My Heart Is Weary from Nadeschka by Thomas, a sort of oratorio-like aria necessitating considerable sostenuto singing which was done with a voice of surpassing beauty and flexibility and a warmth of resonance that was simply unforgettable. Later Mme. Matzenauer sang Erl's Warning from Das Rheingold, Traume which was connected with Brangane's Call from Tristan and Isolde and Schmerzen, all by Wagner. There really is quite a similarity of material in the last three compositions which is so pronounced in the two middle ones that it sounds quite appropriate to combine them as Mme. Matzenauer did. She sang these Wagnerian numbers with a vitality and artistic authority that proved positively thrilling. She was never in finer voice, never sang with more effect and assurance, nor did she ever appear to greater advantage personally. She wore a beautiful gown which even our male eyes could not help but admire.

A group of songs including Over the Steppe by Gretchaninoff, On Wings of Dream by Arenski, which by the way was an exceptionally skillfully scored song and most difficult to sing, an arrangement of a Mexican song by La Forge, which made such an excellent impression that it had to be repeated, and a very virile Norwegian song by Eourdrain. Everyone of these songs was given additional charm through Mme. Matzenauer's effective interpretation. The final number of the program consisted of a Duet from La Favorita by Donizetti sung with finished artistry by Mme. Matzenauer and Mr. Whitehill. Altogether it surely was a concert worthy of the distinguished artists who gave it and it should prove that artists using machine companies also suggest these old favorites which are possibly preserved on

(Continued on Page 7, Col. 3)



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Russian school were not new compositions they must be considered novelties inasmuch as the scores were not obtainable since the war and are new to San Francisco. One of these is The Tempest by Tschakowsky and the other a Suite from Czar Saltan by Rimsky-Korsakov. Then I have a Gopak (Russian Dance) from La Foire de Sorotchintsi by Moussorgsky-Liadov.

"From Austria and Germany I obtained the most ambitious work of the season, namely, the Second Symphony by Gustave Mahler, which calls for grand orchestra of over one hundred pieces, chorus and soprano and alto solo, organ and extra band. One of the symphonies new to San Francisco is the Third Symphony by Dvorak which, though char-

(Continued on Page 7, Col. 3)

out the rendition of these songs that proficiency and that artistic finesse which characterized Mr. Whitehill's operatic achievements and which contributed so much to make him an American artist of international reputation.

Mr. Whitehill possesses what in our estimation overshadows beauty of voice, namely, authoritative interpretation, intellectual phrasing and a diction the precision of which is a delight to witness. It does not make any difference what language Mr. Whitehill may sing in he enunciates according to the native idea and emphasizes the phrases according to their poetic or romantic meaning. As a Wagnerian interpreter he stands among the foremost American artists and justly occupies a prominent position among the artists of the world. Equally delightful

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Josef Lhevinno, the great Russian pianist, is scheduled for two recitals in San Francisco the coming season. He will play a program at the St. Francis ballroom on Monday afternoon, November 19th, as a number in the "Alice Seckels Matinee Musicales," and will give a recital at the Columbia Theatre on Sunday afternoon, Nov. 25th, under Selby C. Oppenheimer's management.

SCHOOL GO SLOW

BY ANIL DEER



A bright autumn day, a new concrete curbing road, and a car with four good tires (and a spare) plenty of oil and a tank full of gas; the intoxicating exhilaration of the fresh cool air and the novel sights to be seen by an observing eye while rolling along the varnished foliage of shrub and tree and the placid contentment of the browsing cattle, all enjoying that tranquil quietude peculiar to the season of the year; insensibly lessening the pressure of foot on gas, in order to obtain full enjoyment of it all, one scarcely needs the warning sign, "School Go Slow."

Apart from its designated use as a truly invaluable sign, if the rosy checked youngsters, for whose protection it was erected, also observe and in consequence thereof their youthful minds are psychologically benefited. A prize motto to hang in every vocal practice room, too often the favored motto would appear to be, "hurry, hurry." True, art is long and life is short, for that very reason one cannot afford to lose any precious time by wasteful hurry. The slow, painstaking, painstaking pace is the one which arrives at the desired goal. When exceeding the speed limit too many instructive signs posts are lost sight of, their information consequently disregarded at vital turns in the road.

Vocal students who desire to study as well as lacking in fundamental principles of vocal production, those who wish to sing in many foreign languages (none of which they understand) before they have learned correct diction in their mother tongue, and those who try to interpret previous to learning tone and rhythm, all these are rushing headlong into disaster, a wreck is inevitable.

As in life, not all pupils need the same lessons, some are adept in certain ways and lacking in others, not two precisely the same. One may require months to cover ground that another skims over in a half hour. But the second will encounter difficulties where none exist for the first. One point though is certain, until one's individual faults are conquered, there is nothing gained by hurrying past and endeavoring to ignore: like a punctured tire they insist on being repaired. No pleasure or time record possible riding "on the rim."

Experience teaches that if deficiencies are not conquered in one manner they must be in another, there is no progress until each step has been firmly set. In analyzing life's lessons we find that the particular one needed individually has been drilled and presented in numerous, even countless ways by the Great Teacher and will continue to be, though doubtless diversified, until learned and accepted. The vocal pupil will experience the same in the charge of a competent instructor.

On the road of life there is a continuous school with perpetual lessons—so in art—there are always unexpected obstructions just around the corner and constantly changing vistas; to assure your safe progress and that of the little tota watching your course so as to cross the road with no fear of harm, take your foot off the accelerator and heed the mandate, "School, Go Slow."

STARK'S SUCCESS IN MOTION PICTURE MUSIC

The many friends and admirers of Ferdinand Stark, than whom there is no more able exponent of the lighter form of musical composition anywhere, will be happy to know that he has made a brilliant debut in the motion picture field. He is directing an excellent orchestra for the Hunchback of Notre Dame motion picture at the Capitol Theatre. Although new to this phase of musical endeavor Mr. Stark immediately grasped the possibilities of a musical setting such as that arranged for the Hunchback and directs it with the precision as to the varying action and the emphasis of specially dramatic or romantic episodes that have earned him the admiration of those expert in this business. With his well known genius for phrasing and accentuating Mr. Stark conducts the orchestra through a long and varied period of excellent music and succeeds in adding zest to the picture by his fine and medium of his fine and appropriate musical selections. The motion picture field needs musicians like Stark, because eventually the moving picture theatre will become one of the educational centers of musical expression in San Francisco as it has already become elsewhere, and conductors like Stark will dignify and add prestige to the motion picture theatre, while at the same time pleasing the masses with their skill.

FRENCH PROGRAM AT FORTNIGHTLYS

The third concert of the Fortnightly will be a French program interpreted by Adeline Maude Wellendorf, piano, and Marguerite Hans Waldrop, soprano. An attractive list of compositions has been arranged which should form an interesting contrast to the American and English programs which have opened the season. In addition to these modern French works will be fea-

ured compositions by V. d. Waldrop. This is in line with the plan to give at least one resident composer a hearing at each concert. So far the works of Domenico Bruscia and Albert Elkus have been given with such success as to prove emphatically that San Francisco has reason to be proud of its creative talent. Aside from being featured as a composer, Mr. Waldrop will act as accompanist. This concert is of special interest as the entire program is in the hands of resident artists.

BRITT WITH CHAMBER MUSIC SOCIETY

Horace Britt, the distinguished Belgian violoncellist, will appear as assisting artist with the Chamber Music Society of San Francisco at their concert at the Scottish Rite Hall, Tuesday evening, October 30th. Mr. Britt will be remembered as the extremely popular violoncellist of the Chamber Music Society and the solo cellist of the San Francisco Symphony Orchestra for five years, during which time he endeavored himself to the entire musical public of San Francisco. This will be Mr. Britt's first appearance in San Francisco since he left here three years ago to join the Letz Quartet in New York. He will be heard with the Chamber Music Society in the beautiful Schubert C major quintet and also the general interest of the stupendous Hungarian sextette, which created a sensation when first heard two years ago at one of the concerts of the Chamber Music Society.

The opening of the Chamber Music series is one of the most important musical events of San Francisco and the series of concerts given by this organization have attracted national and international attention to San Francisco's high position in the artistic world. The other assisting artists in the series will be Ethel Leginska, the famous English pianist, who will appear with the Society in a new and interesting Shostakovich sextette, by Nandor Zsolitz and Erno Dohnanyi, the famous Hungarian composer-pianist, who will create his new E flat piano quintet, which will be heard for the first time in this city. The latter two artists will appear at subsequent concerts in the series.

The sale of single seats will be open to the public at Sherman, Clay & Company on Monday, October 22nd. An unusually large sale of season tickets having been reserved, it is advisable to secure early reservations. The Chamber Music Society is offering to bonafide public high school students a reduced rate on season tickets in order to allow the younger musical public the educational advantage of hearing these concerts at an extremely reasonable figure. The value of the series of concerts by the Chamber Music Society to San Francisco, from an artistic, educational and publicity standpoint, cannot be overestimated. It is a measure to know that full houses are practically assured.

Queen Maria—The fourth annual revival of the ever-popular Alice Seckels Matinee Musicales series at the St. Francis Hotel will begin Monday afternoon when every seat in the ballroom of the St. Francis will be filled by the hundreds of admirers of the charming lyric-coloratura soprano, Queen Maria, who is scheduled to give the first recital of that unique series this season.

As a recitalist Maria displays all of that superior intelligence and fine musicianship that comes with extensive musical education, combining this fine musical insight with her glorious vocal achievements her programs are an unusual delight to her audiences.

Harold Stanton is now one of the features of the Warfield, luxurious Market Street playhouse. Mr. Stanton is considered one of the best of the younger tenors and his following in San Francisco is a large one. Lipschultz and the Warfield Music Masters remain a musical fixture with the theatre and another musical treat is the addition of Panchon and Marco "Ideas" which has Helene Hughes as prima donna. The motion picture attraction for the week starting on Saturday will be Anna Q. Nilsson and James Kirkwood in a visualization of the Cynthia Stockley romance of South Africa, "Ponjola."

Tito Schipa, the celebrated tenor of the Chicago Opera Company, has just started on his second extensive tour of America, which will bring him to San Francisco for the first time on Sunday afternoon, November 4th, when he will inaugurate Manager Selby C. Oppenheimer's series of Sunday afternoon concerts at the Columbia Theatre.

While Schipa's triumphs abroad in concert have more than equaled his operatic successes his American debut with the Chicago Company brought such continuous demands for appearances in opera as to make possible the acceptance of only a limited number of concert engagements during his first two seasons in this country. However, the sweeping brilliance and outstanding success of these recitals has culminated in an arrangement through which more of his time henceforth will be devoted to the concert field.

Manager Oppenheimer has booked Tito Schipa for two recitals at the Columbia on the Sunday afternoons of November 4th and 11th. He promises music lovers a treat that will more than fulfill their fondest hopes of hearing the foremost lyric tenor of the day.

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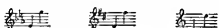
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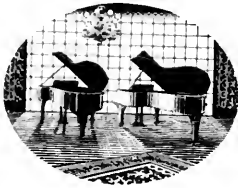
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Miss Ingeborg Lacour-Torrey, head of the dancing department at the San Francisco Conservatory of Music, gave a lecture on expressionism in the dance at the University of California, Tuesday evening, October 16.

The Travels of No. 10778 and No. 10623

An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zined-hin box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative — although they were both from the same town, had been brought up together — tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins — and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-

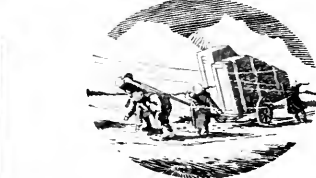
SAN FRANCISCO, CALIFORNIA, May 22, 1923. I used to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Japanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits of the Orient—I do not believe that the history of music records the equal of this unique tour, or the exertions accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clean in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.



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Leopold Godowsky

Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story. Godowsky has paid his tribute to the Knabe time and again— but as he himself said in an interview: "Mr. Jones knows more than anything more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco

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Among the many and varied events given in San Francisco during the course of a music season by resident artists of distinction none are more refined or cultured than the only two rare events in which Mme. Rose Florence participates. Once a year Mme. Florence gives a concert of her own and with that instinctive judgment which only hours of artistic exhibition can give to her element of novelty which appeals strongly to her delighted audiences. At the same time Mme. Florence pays her respect to the old classics and renders them with a fidelity to their type or period of creation which reveals the concentrated study of the serious exponent of vocal art.

She opened the program with an aria from Handel's Cleopatra which enabled the artist to show her depth of emotional expression and her splendidly developed art of sustained singing. Verborghenheit (Wolf) and Casella (Strauss) gave Mme. Florence in her more dramatic moments, giving her a chance to prove her virility, notwithstanding the fact that her voice belongs more to the lyric than the dramatic type. Le Temps de Lilas (Chausson) and Dansons la gigue (Poldowski) introduced Mme. Florence as an interpreter of the modern French school, the distinctness and grace of which were truly effectively shown by this excellent vocal artist.

The American composers were not forgotten by Mme. Florence. She sang in the Yellow Dusk (Edward Hornam), Pierette and I (Eugene Whittier), Winter (Mary Carr Moore) and Song of the Open Road (La Forge). Although these compositions were of a wide range of sentiment, requiring unusual versatility of expression to create the correct atmosphere for their appreciation in the audience, Mme. Florence succeeded in bringing out their distinctive characteristics. Special interest was shown by the enthusiastic audience in Miss Mary Carr Moore's song, the work of a composer of much ingenuity and taste who is residing among us.

The concluding numbers on the program consisted of two groups of picturesque songs of Russia and Spain, which were sung in costume and aroused special enthusiasm among the audience. In combining the most refined element of vocal expression with a natural personal charm and an easy delivery Mme. Florence represents the most artistic phase of California's concert artists, and a recital, like the one given at the St. Francis Hotel on Tuesday evening, October 16th, is worthy to be heard by any music club that pretends to lay claim to encouraging worthy efforts. Mme. Florence's artistic achievements are not confined to California. She scored successes in Europe, is singing every year in New York and other Eastern centers and occasionally goes to the Northwest and to Southern California for concert tours. She is worthy of the heartiest recognition. The event took place under the management of Alice Seckels.

Benj. S. Moore played the accompaniments with that easy style of applying his work to the taste of the soloist that represents such an important factor in genuine accompanying. It is the ability to refrain from imposing his own ideas upon the soloist and fit himself to the individuality of the artist that represents an accompanist's greatest asset, and Mr. Moore possesses this artistic knack in a highly developed degree. A. M.

MOISEVITSCH TO PLAY NOVEMBER NINTH

It was stated in Australia at the time Benno Moisevitch made his debut in that country, that this Russian was the first pianist who had ever arrived unknown and instantly became famous. The others who had from time to time played on the South Sea continent, were artists whose reputations through Europe and America had been established for several years and whose names for this reason were familiar to the large Australian public. With Moisevitch it was a remarkable instance of greatness recognized at its worth upon the occasion of a first appearance.

Moisevitch returns to this country this season after another successful Australian season and will again tour America from coast to coast. One of the principal recitals to be given by Moisevitch will be in San Francisco Friday afternoon, November 9th, at the Curran Theatre as the second of the series of the Elwyn Artist Series. The Elwyn Concert Bureau further announces on its Series following Moisevitch: The Impresario, Friday Matinee, Nov. 23rd; Quartet of Victor Artists, Friday Matinee, Dec. 7th; Olive Kline, Elsie Baker, Lambert Murphy, Royal Dudson—Jascha Heifetz, Friday Matinee, Jan. 18th; Pao Tzu, Friday Matinee, February 1st; Moriz Rosenthal, Friday Matinee, Feb. 15th; Maria Ivogva, Friday Matinee, Feb. 22nd; Mario Chamlee, Friday Matinee, Mar. 14th; Reinold Verrenchut, Friday Matinee, Mar. 28th.

Of interest to persons who desire the information that the Elwyn Concert Bureau has decided to continue the season ticket sale for the entire Elwyn Series at a considerable reduction for the nine remaining concerts.

Mary Garden, radiant prima-donna soprano whose popularity is world-wide, will sing for San Franciscans at the Auditorium tomorrow, Sunday. The great event will be the star's only concert appearance in Northern California this season and will mark the first time she has appeared in San Francisco as a recitalist in a decade. Tomorrow's program will be rich in musical value. In addition to Miss Garden's own numbers there will be cello selections by Gutta Casini, the famous Russian player who has been lauded by the most eminent critics as a confro of Casals and Gerady, and a piano selection by Georges Lawewarys, Chef d'Orchestra of the Theatre de la Monnaie at Brussels and the Monte Carlo opera.

California's Romantic Musical History

A Carefully Compiled Record, From the Most Reliable and Authoritative Sources Regarding the Musical Activities of California From 1849 to the Present Day—A Faithful Enumeration of Musical Progress From the Days of the Pioneers to the Culmination of Ambitious Aspirations.

BY ALFRED METZGER

SAN FRANCISCO BEFORE ITS FIRST CONCERT

Chapter 1

To actually realize the atmosphere that prevailed in San Francisco at the time of the first bona fide concert it is necessary to obtain an accurate idea of San Francisco during the period immediately before and during the "Days of Forty-nine." About the middle of 1848 the population of the entire State of California was only about 14,000 white people and from three to five thousand Indians. Even as early as that San Francisco was the most thriving town in the State and its greatness as a future commercial metropolis was frequently forecast. The first newspaper published in San Francisco was printed on January 9, 1847 and named The California Star. On May 22, 1847, The Californian was transferred from Monterey, where it had been published since 1846, and combined with The California Star. On January 4, 1849, the Alta California was established and continued to enjoy much influence and prosperity for many years.

In 1846 San Francisco had from 20 to 50 buildings, mostly shanties, and a population of from 100 to 200. During 1847 the population grew to 500, and we find in The California Star that this "population consisted of Mormons, backwoodsmen and a few very respectable traders from the United States. Very rare it was to see a native." During the course of the year 1847 the population grew to 800, including 177 women. The town consisted principally of sand hills, and among the resolutions recorded in the daily papers was one "Resolved to grade California Street to the Bay at a cost of \$150." Another resolution decided to fill up the Lagoon at Jackson and Montgomery Streets.

The first San Francisco public school was established during April and May of 1848. The town had then grown to 51 blocks. What is now Battery Street was then submerged in the Bay, and Montgomery Street was the first complete street nearest the water front. Powell Street was the last street toward the West. San Francisco consisted of a square between what is now Montgomery Street and Powell and between Bush and Vallejo. Its geographical location was its principal claim to beauty.

During February, 1849, the first sailing vessel arrived in San Francisco, its name being The California, and by the middle of November 600 vessels had arrived in the bay. The gold fever which raged throughout the year 1849 brought 40,000 people to the bay, the greater proportion of which had to stop in San Francisco and others decided to locate. From a population of 2000 in February, 1849, San Francisco increased to 6000 in August, until it reached 36,000 in 1850. On December 24, 1849, the first of a series of great fires broke out and continued periodically for several years.

At that time the buildings consisted mainly of adobe cottages, shanties, a few frame dwellings and a mass of canvas and rubber habitations. The latter gave that portion of town the appearance of a camp on sandhills—a City of Tents. Kearny Street was the retail center, shops being lined from Pine Street to Broadway. Portsmouth Square was the amusement center, the principal amusement being gambling; such resorts were plentiful around this square, and laughter, noise and music burst forth at all hours of the day and night. Lots on Kearny Street and the Plaza sold for \$40,000. During the previous year lots could be had from \$15 to \$1600. On Market and Montgomery Streets lots could be had for \$500.

High prices prevailed everywhere. Coin and gold being plentiful, circulation of money was naturally great. Fifty cents was the smallest coin paid for any service or article. Circus tickets were \$3 and boxes \$55. Board averaged \$8 a day or \$30 a week. Meals ranged from \$2 to \$5. Bread was 50 cents a loaf. Boots cost from \$40 to \$100 a pair. Labor was \$1.00 an hour. Cleaning articles of apparel cost from \$12 to \$20 a dozen. Carpenters went on strike because they received only \$12 a day and insisted on being paid \$16 a day. Rent of stores was \$3000 a month, payable in advance. The Parker House, one of the big hotels of the town, paid an annual rental of \$120,000, and notwithstanding these enormous prices large fortunes were made during this period.

This will give our readers an idea of what conditions awaited the first concert ever given in San Francisco. In this mining town dedicated to gambling, where crime was prevalent, necessitating the organization of the famous Vigilant Committee, where women were in the minority, where the search for wealth was the guiding object of everyone, announcement was made of a piano recital.

(To be continued)

NOVELTIES AT SEASON'S SYM- PHONY CONCERTS

(Continued from Page 1)

ing, is practically unknown in this country.

"Of course I have not forgotten the American composer and shall give the first performance in America of Howard Hanson's First Symphony. Mr. Hanson was Dean of the College of the Pacific in San Jose and is a Prix de Rome winner. He is an unusually clever musician and is making quite a success. Then I have a Symphonic poem by P. Gallico entitled Euphorion, and Fred Jacob's First Symphony will be given for the first time anywhere. Mr. Jacob is a San Francisco composer whose works have been played on Symphonic programs and who is rapidly forging ahead among the successful young American composers.

"I should like to take advantage of this opportunity to say how pleased I am with the rehearsal so far. The personnel of the orchestra is even better than it has been and the continued playing together naturally adds to the beauty of the ensemble from year to year. I am looking forward to a very successful season.

MATZENAUER AND WHITEHILL OPEN SEASON

(Continued from Page 1)

records to a palpitating posterity and which record-breaking preservation may be responsible for some of the applause their introduction receives. But from an artistic standpoint we feel inclined to bemoan the commercial spirit that inspires the introduction of these cheap melodies. We do not mean to say that all of Mme. Matzenauer's encores belong to that category, but too many for the artistic purposes.

The audience was simply overwhelming in its cordiality and demanded encore upon encore, Mme. Matzenauer singing at least twelve or more. But no one can tell us that this same audience would not have enjoyed a few Schumann, Schubert, Franz, Wolf and some of the modern French songs or old Bergerettes just as well. Mme. Matzenauer is an artist of the first rank. She comes to us as a representative of all that is highest in vocal art. She can not possibly think in her own heart that most of the encores she sang were worthy of her interpretation. And since we want to hear Mme. Matzenauer at her best as an artist, and not as a salesman for her talking machine records, she ought to give us the best in her. There are plenty of second rate artists who need these cheap songs to keep the popular attention. But Mme. Matzenauer never makes a mistake to maintain her dignity and her poise before the musical public. That is natural for her and that is the only attitude she should preserve toward her audiences.

Dorothy Dunyon, violinist, Cedric Wright, violinist, and Margaret Cof, accompanist, will give the Half Hour of Music at the Greek Theatre in Berkeley tomorrow (Sunday) afternoon, October 31st. The program will be as follows: Concerto in E minor (Nardini), Koi Nidrei (Bruch), Autumn Leaves (Stauss), Call of the Plains (Goldmark); Navarra for two violins (Sarasate).

Mme. Charles Poulter sang for the Order of the Amaranth early this month a new song entitled There's a Song in My Heart by Bernard Hamblin. The composition was well received and for encore Mme. Poulter sang You'd Better Ask Me by Lohr. This well known vocal artist also sang for the Danish Relief Concert an encore by her pupil, Alfred Poulter, (a) Polonaise from Mignon (Thomas), (b) The Piper of Love (Molly Carew) and for an encore The Cuckoo Clock (Schaffer). Alfred Poulter played two piano solos, Prelude Op. 3 No. 2 (Rachmaninoff) and The Rosary (Nevin).

Marie Hughes Macquarrie will resume her concert work, after playing an engagement of five months with George Lipschultz at the Warfield Theatre, with the following engagements booked for next month: November 1st, soloist San Francisco Musical Club; November 4th, soloist Oakland Auditorium; with George Rosebrook's Municipal Band; later in November with the McNeil Club of Sacramento. Mrs. Macquarrie, with Stella

Hynson, soprano, will also play a solo engagement at the new Fox Theatre in Oakland in the near future.

R. C. Durant of Oakland, president of the Durant Music Co. of California, has donated a sufficient sum of money to endow fifteen Sunday Afternoon Band Concerts at the Oakland Auditorium under the direction of D. C. Rosebrook. These events will be entirely free to the public and will begin on Sunday afternoon, November 4th and continue every Sunday thereafter until about the middle or end of March. Concerts will be given every Sunday except when the Auditorium Theatre are reserved, when the concert will take place the following Sunday until the fifteen concerts have been given. Mr. Rosebrook, who is one of the foremost band leaders in the Pacific West, has arranged popular programs of good music, including Overtures, Waltzes, Light and Grand operatic selections, Suites and there will be two solos on each program. Mr. Durant, who is not only a great business man but a splendid lover of music, purchased from Fritz Kreisler that master's Guarnerius violin for \$25,000. He is a very accomplished cornetist and violinist.

The Arrillaga Music College gave a students recital on Friday evening, October 5th, the participants of which were Miss Tiny Rose, William Lavy and Edwin Simon, pianists, pupils of V. de Arrillaga. They were assisted by Jean Paulhe, vocalist, pupil of Mrs. Isaure G. de Arrillaga. The young musicians acquitted themselves most creditably and were greatly appreciated by a most delighted audience. The program was as follows: Dance of the Gnomes (Whelpely), William Lavy, first piano, Edwin Simon, second piano; Album Leaf, No. 1 (Grieg), Edwin Simon; Suite Arabeque (Debussy), Lotus Land (Cyril Scott), William Lavy; Romance (Sibelius), Kammerli Ostrow (Rubinstein), Tiny Rose; Courtadans, in Babilone (Josef Hofmann), Edwin Simon; Prelude of Spring (Grieg), Tiny Rose; sharp minor (Rachmaninoff), William Lavy; Vocal Solo (Lied) (Toti), Jean Paulhe; Serenade to the Doll, Golliwog's Cake Walk (Debussy), Edwin Simon; Alt Wehn (Godevsky), Risaudon (V. McDowell), William Lavy; Vale Impromptu (Bachmann), Edwin Simon, first piano, William Lavy, second piano.

The Manning School of Music gave a pupils' recital on Friday evening, September 21st when the following program was presented in a manner reflecting credit on both students and teachers: Fugue in minor (Bach), Beata; Sonata Op. 31, No. 3 (Beethoven), Dolores Leonard; Evening, Fabel, Soaring (Schumann), Carol Johnson; Two Larks (Leschetitzky), Dreams of Love (Liszt); Nocturne (Chopin); Evening; Themes and Variations (two pianos) (Wilm), Mrs. Woodruff and Mr. Manning.

The Jenkins School of Music of Oakland, gave a faculty concert on Friday evening, September 14th, before an enthusiastic audience of over three hundred music lovers at the Oakland Club House. Miss Nesbit, pianist, Samuel Savannah, violinist and Louis Newbauer, flutist, were the soloists of the evening. Each one played in a very finished and masterly way and all were forced to respond to several encores. The program was charming in its arrangement being very well balanced with arias and songs that may be seen from the following: Sonata for Flute and Piano (Handel), Mr. Louis Newbauer and Miss Leone Nesbit; Piano Solo—(a) Rhapsodie, C major (Dohnanyi), (b) Nocturne, E major (Chopin), (c) Scherzo, B flat minor (Chopin), Miss Nesbit; Violin Solo—(a) Suite, G minor (Franz Ries), (b) Slavonic Dance, E minor (Dvorak-Kreisler), Mr. Samuel Savannah; Piano Solo—(a) Jenkins at the piano; Suite for Flute, Violin and Piano (Cesar Cui), Mr. Newbauer, Mr. Savannah, Miss Jenkins; Nocturne for Flute, Violin, Cello, and Piano (Francois Duploye), Mr. Newbauer, Mr. Savannah, Mr. Black, Miss Jenkins.

Adele Lauth, Raymond Hand, Charles Pemberton, Ella Hart, Gilda Marchetti, and Sarah Gordon, teachers on the faculty of the Sherwood School, presented their pupils in a recital at the Southern California Music Company building, September 15. This was the first performance given in the new Recital Hall of the Music Company's building, and also the first of a series of non-day recitals to be held by the Sherwood School during the season.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398
C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, October 10.—A brilliant season is in store for patrons of the Philharmonic Orchestra, with a scintillating array of soloists, a great number of new works added to the repertoire, the appearance of a distinguished guest conductor and the added interest due to the presence of new performers with the Orchestra itself. Conductor Walter Henry Rothwell has been busily engaged during the summer studying new scores and some thirty-two new works have been added to an already comprehensive library.

The soloists will include Claire Dux, new soprano of the Chicago Opera Company, who has established herself as one of the great international personalities in the operatic and concert field; Mme. Olga Samoroff, American pianiste, whose appearances both in this country and abroad are notable events; Albert Spalding, American violinist, who notwithstanding his comparatively youth is recognized as one of the masters of his instrument; Sophie Braslin, American contralto, of the Metropolitan and Chicago Operas, who has captivated Los Angeles audiences in former appearances; Sylvain Noack, violinist, the concertmaster and assistant conductor of the Philharmonic Orchestra, a most brilliant soloist when he temporarily forsakes the ensemble; Pablo Casals, acclaimed on three continents as the greatest living violoncellist; Erno Dohnanyi, the greatest living Hungarian composer and pianist, and most notable musician to visit us since Rachmaninoff; Mme. Helen Tschernig, Tas, splendid woman violinist; Joseph Schwarz, baritone, with the magnificent Caruso quality in his voice; and Rudolph Ganz, distinguished Swiss pianist and conductor of the St. Louis Symphony Orchestra, who will appear in the dual role of piano soloist and guest conductor.

Rehearsals are already under way and are even more interesting than usual this year due to the presence of some notable acquisitions to the playing personnel of the orchestra. Alfred Brain, the new principal horn, is an Englishman who has been identified with the New York Philharmonic since coming to this country and is recognized as one of the world's great masters of his instrument. Alexander Roman, of the first violin section, was formerly concert master of the Imperial Orchestra of Moscow and has toured Europe a number of times in solo appearances; he comes to Los Angeles from the Eastman Orchestra of Rochester. Fritz Galliard was formerly first chair violoncellist with Mengelberg's Concertgebouw Orchestra at Amsterdam. Benjamin Klatzkin, the new first trumpet, formerly held a like position with the Minneapolis Symphony Orchestra, while Frederick Moritz, the new bassoon, makes his first local appearance after nine years with the best organizations of this kind in Germany including four years with the Berlin Philharmonic Orchestra.

In commenting on the personnel as it now stands with the additions mentioned, Walter Henry Rothwell, the dynamic conductor of the Orchestra, was most enthusiastic.

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The KNABE



"For the first time since the organization of the Los Angeles Philharmonic Orchestra," said Mr. Rothwell, "I feel that perfection, as near as it is humanly possible, has been reached in the performing personnel. As it now stands, we have procured the finest performers available in the United States and I feel sure that our patrons and music lovers of Los Angeles will agree with me, after hearing our first program, that the Philharmonic Orchestra as now constituted is the peer of any such institution in the world. The first program, too, gives a fine opportunity to display to best advantage the perfection of the ensemble for it covers a wide range musically, opening with Beethoven's Seventh Symphony in 'A Major,' then 'The Merry Pranks of Till Eulenspiegel' by that unconventional and untrammelled genius, Richard Strauss, and closing with Iberia, a most excellent example of the beauties of Debussy's work."

Plans for the attainment of the much needed municipal auditorium in Los Angeles were brought a step nearer realization at the meeting of the executive committee of the Civic Music and Art Association, Ben F. Pearson, president, Monday evening, October 1st. The following resolution was presented by Mrs. J. J. Carter, vice-president of the association and unanimously passed by the thirty members of the executive committee present.

"WHEREAS one hundred and fifty representative citizens of Los Angeles assembled at a Music Week banquet at the Elite, May 16th, 1923, unanimously passed a resolution authorizing Ben F. Pearson, chairman of the Music Week Committee, to appoint a Citizens' Committee to work out the plan for a Temple of Music and Art and Civic Auditorium as a memorial to our soldiers and sailors who sacrificed their lives in the recent world war and as a token of deep appreciation of those who returned,

BE IT RESOLVED that the Executive Committee of the Civic Music and Art Association which was appointed by Ben F. Pearson for the purpose of carrying out the above mentioned resolution hereby commits itself definitely to this objective and,

BE IT FURTHER RESOLVED that plans be carried out at once to arrange for the placing of a bond item covering the cost of such an auditorium on the ballot at the Charter election to be held in the month of May, 1924.

BE IT FURTHER RESOLVED that the Special Committee on the Temple of Music and Art consisting of ten members of the Executive Committee of this organization, previously appointed, with the President, be instructed to proceed in the matter of carrying out the intent and purpose of this resolution and to arrange for the appointment of a Citizens Advisory Committee representing all the important groups of citizens in the community to act with the Executive Committee of the Civic Music and Art Association in working out the plans for the auditorium."

The Special Committee of the Association appointed to carry out the purpose of this resolution are the following: Ben F. Pearson, Chairman; L. E. Behymer, Vice Chairman; E. G. Judah, Mrs. Martha Nelson McCan, Gordon Whitnall, Mrs. J. J. Carter, Roger Andrews, Mrs. E. R. Brainerd, Harold Ferguson, F. G. Leonard and E. P. Tucker. Chas. Braas was appointed secretary to handle the details in connection with the bond election campaign. At this meeting plans were presented by the chairman of various sections of the Association for the development of music among the foreign born groups of the community; the extension of community singing and community programs to the various neighborhood sections of the city; the providing of band concerts at the Plaza and in other sections of the city where

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May 3rd to May 11th, 1924, was selected as the date of Los Angeles' next Music Week in accordance with the national observance of Music Week throughout the country. Events will be held during the next Music Week which will make of the celebration a spring music festival for all Southern California. Mrs. Chas. H. Toll, District President of the Los Angeles Federation of Women's Clubs, was present as a guest and gave a brief address expressing the interest and co-operation of the Women's Clubs in the work of the Association. Reports were rendered by C. C. Draa, Alexander Stewart, J. P. Judah, F. Niece, A. M. Perry, Mrs. J. J. Carter, Mrs. A. B. Cook, Rena MacDonald, Mrs. Grace Widney Mahoe, Mrs. E. M. Johnson, Ruth Sabel, Catharine Stone, Anne MacPherson, J. G. Farquharson, J. E. Lewis, C. P. Raitt, and B. D. Usher. Meetings of the Civic Music and Art Association will be held on the evening of every first Monday each month. In keeping with a country-wide movement to celebrate music week simultaneously in many communities, a resolution was adopted to hold third Los Angeles Music Week May 4-10, 1924, which coincides with National Music Week.

Charles C. Draa, prominent piano pedagogist, who on previous occasions of a public nature has rendered excellent and indefatigable services, was appointed by President Pearson to take charge of the campaign to enroll signatures for the initiative petitions with which to place the auditorium bond issue on the ballot of next May. Calling for an expected \$250,000 qualification bond issue, Draa will at once form a committee of one hundred prominent citizens which will act as his executive secretaries, thus placing the movement on a city-wide, strongly representative basis. In addition the work of this committee of one hundred will be supervised by an extra committee of men and women known as able organizers, aiming at a total enrollment of 100,000 signatures. Mr. Pearson's choice of Mr. Draa is a good one, for the latter has rendered splendid work when an executive staff member of the National War Savings Committee in Southern California. He also organized and managed the United States Government War Savings Concert Bureau, when more than two thousand musicians were active at all the war savings mass meetings in the nine counties of Southern California. Readers of the Pacific Coast Musical Review will also favorably remember Mr. Draa's devoted work as member of the State Board of the California Federation of Music Clubs, when from 1918-1922 he organized, financed, edited and published the State bulletin of the Federation. The appointment of Mr. Draa to the important office in the Municipal Auditorium campaign reflects glory on the musical profession.

Although a debut concert from an ensemble standpoint, yet very enjoyable, was the initial program of the recently formed California Trio which elicited warm applause from the large audience last week at Ebell Club Auditorium. The new Chamber music group was favorably remembered Mr. Draa's devoted work as member of the State Board of the California Federation of Music Clubs, when from 1918-1922 he organized, financed, edited and published the State bulletin of the Federation. The appointment of Mr. Draa to the important office in the Municipal Auditorium campaign reflects glory on the musical profession.

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Leon Goldwasser's playing needs little comment for his technical command of the art of violin music has often been commented upon in these columns. One would wish for greater warmth and flexibility of tone and phrasing (which is true also of the pianist) yet the solidity of performance makes largely up for the lack which, with him too, may be a matter of ensemble newness. His playing was most expressive in the Beethoven Trio in B flat, opus 11 (where the pianist shone well during the variation movement), and in the Arensky Trio when his tone was insatiable.

Maurice Amsterdam's part, like that of the others, showed restrictions first performances have as handicaps, but there always was much warmth and color of tone and expression. He is a cellist one has heard not often enough, as few players possess qualities as these to the degree of Mr. Amsterdam. It was evident that a good share of the applause went to him.

At next Thursday's concert the Los Angeles Trio will present the first performance on the Coast of the great violin and piano sonata of Ernest Bloch, today one of the foremost composers. This is an exceedingly virile and most difficult work but happily in conjunction with the aims of the trio which has done so much in furthering the growth of local ensemble music by sparing no efforts. The Mendelssohn D minor trio and the Smetana trio complete the strong program.

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The Los Angeles Trio, consisting of May Macdonald Hope, pianist, Calmon Luboviski, violinist, and Ilya Bronson, cellist, whose first concert of this, their eighth season, is scheduled for the Fine Arts Theater, Thursday evening, the 18th inst., will present the opening concert for several of the courses in nearby cities this month. They appeared in Pomona at the Pomona Chell Club for their opening of the club year. Friday afternoon. In San Bernardino they will open the series for the Harmonic Club next Tuesday evening. At the Municipal Auditorium on Friday, the 19th inst., they will be the first number of the series of concerts given by the Whittier Men's Chorus, and will open the new

course sponsored by the cities of Redondo, Hermosa and Manhattan beaches at the Redondo High School Auditorium on Monday evening, November 19. They have also been engaged for a concert for the Glendale Music Club.

AUDITORIUM SYMPHONY "POPS"

Interest is keen in the second series of popular concerts to be given by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, under the direction of the municipality at the Exposition Auditorium, the first of which will take place Wednesday night, October 31, at 8:20 sharp. The season sale of seats now concluding at Sherman, Clay and Company's for this concert and the four others, on Tuesday evenings of Dec. 11, Jan. 15, Feb. 5 and March 11, is much larger than last year and Chairman J. Emmet Hayden of the Auditorium Committee of the Board of Supervisors, in charge, announces that many prominent citizens and institutions are buying blocks of seats for friends and employees, in some instances the reservations including several hundred at a time. The season prices are remarkably small, being \$1, \$2, \$3 and \$4 for the five concerts, according to location.

Conductor Hertz is preparing splendid programs for these concerts and that of the first will include Dvorak's New World Symphony, Rachmaninoff's Prelude in C sharp minor, the "Liebesleid" and "Caprice Viennois" by Kreisler and arranged for orchestration by Alfred Hertz, and the march from Tannhauser. The guest artist for the first concert will be Mme. Claire Dux, the famous soprano of the Chicago Opera Company, who will be heard in this city for the first time.

PACIFIC MUSICAL SOCIETY CONCERT

For the third concert of the Pacific Musical Society at the Fairmont Hotel Thursday evening, October 25th, a most artistic program has been arranged by Mrs. William Henry Banks for the members. Mrs. Banks is resolved to give the Society the very best of resident artists available and the following program is evidence of the sincerity of her work: Trio A Minor (Ravel), Pasmore Trio—Miss Mary Pasmore, violin, Miss Marie Sloss, piano, Miss Dorothy Pasmore, violoncello. Vocal Soli—Air de Beatrix, from Etienne Marcel (Saint-Saens), Villanelle (Schubert), O Doce Dolorosa (Sibelius). The Little Fish's song (Arensky), Miss Francesa Dwight Woodbridge, Walter Frank Wenzel at the piano; Trios—Serenade (Rachmaninoff), Norwegian Dance (Grieg), Kitchen Dance (Severn), Pasmore Trio; Vocal Soli—The Shadow of the Bamboo Fence (Fay Foster), Thou Art the Night Wind (Gaul), At the Spinning Wheel (Saar), Alpine Pastoral (Buzzi-Peccia), Miss Frances Dwight Woodbridge, Walter Frank Wenzel at the piano; Dumky Trio (Dvorak), Pasmore Trio.

ANNUAL SCHOLARSHIP CONCERT

The annual Scholarship Concert for the fund to increase and maintain the scholarship work being carried on by the San Francisco Conservatory of Music will take place next Tuesday night, October 16, in the Colonial Ballroom of the Hotel St. Francis. The announcement that Ada Clement, pianist, will give the program, assisted by the eminent English cellist, May Mukle and Edouard Deru, Belgian violinist, is creating widespread interest. Ada Clement is an artist of the first rank and she will be welcomed by a host of admirers, both for her artistry and for her untiring work in organizing and directing the splendid institution which means so much to San Francisco—the San Francisco Conservatory of Music.

Mr. Deru will be a welcome addition to the program and his kindness will be appreciated as he so generously stepped into the place when Mr. Saelavsky, who had planned to appear, was unavoidably delayed in New York. The following program will be presented: J. S. Bach—Sonata for cello and piano in C major, May Mukle and Ada Clement; Lillian Hodghead—Two Preludes, dedicated to Ada Clement; Chopin—Etude in C minor Op. 25, Schumann—Aria, Brahms—Rhapsody in G minor, Ada Clement; Rebecca Clark—Trio Piano, Violin and Cello, Ada Clement, Edouard Deru and May Mukle.

FIRST OF SUNDAY SYMPHONY SERIES

Tomorrow afternoon in the Curran Theatre the San Francisco Symphony Orchestra, under the leadership of Alfred Hertz, will give the first concert in its Sunday Symphony Series, the program being a repetition of that presented yesterday afternoon. The principal item listed is the Beethoven "Eroica" Symphony, while two new compositions are also included which are being given their first San Francisco production at this pair of concerts, the Rapsodie Espagnole of Ravel and Rabaud's Eclogue.

The Rapsodie Espagnole is a splendid example of Ravel's remarkable virtuosity in instrumentation, he having given a glittering display of the full resources of a modern symphony orchestra. The work is in four movements or what might be termed "Musical Pictures," but they are played without pause, the titles being, "Prelude to the Night," "Malaguena," "Habanera" and "La Feria."

A week from tomorrow, October 28, the first concert in the Popular Series will be given, and in keeping with the character of these events, an attractive programme of light classics has been prepared, which contains as a novelty number the Rimsky-Korsakow suite of musical pictures from "The Tsar Saltan." Other items listed are the Raymond Overture by Ambrose Thomas, Smetana's symphonic poem "Vltava," Ravel's "Mother Goose" Suite, the overture to Weber's "Friedschultz" and Kreisler's popular Caprice Viennois, the latter number having been orchestrated by Mr. Hertz while in Paris this summer.

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SAN FRANCISCO, SATURDAY, OCTOBER 27, 1923

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SAN FRANCISCO HAILS NEW SYMPHONY SEASON

Alfred Hertz Receives Prolonged and Enthusiastic Ovation From Audience Crowding Every Seat in the Curran Theatre—Stage Banked With Fragrant and Richly Colored Flowers—Beethoven's Eroica Symphony Given Impressive Interpretation

BY ALFRED METZGER

The San Francisco symphony season for 1923-1924 began at the Curran Theatre on Friday afternoon, October 19, when the first concert of the first pair of concerts was given under the direction of Alfred Hertz. The house was crowded, some people even being obliged to stand, and the entrance of Alfred Hertz was the signal for a demonstration, the enthusiasm, spontaneity and extent of which impressed everyone with the conviction that the popularity of the conductor is as great, if not greater, today than it was during the years past. Mr. Hertz has gained the confidence of the music loving people. They know him to be a conductor who thoroughly understands his mission, who does not compromise with mediocrity, but insists upon the very best either in the selection of his pro-

gram or in the guidance of a conductor of vast artistic resources who understands how to obtain the finest results from excellent material.

We hardly imagine a more effective reading of the Eroica Symphony than the one we heard on this occasion. Especially imposing was the interpretation of the Funeral March with its sombre, deliberate and stirring tribute to greatness. Mr. Hertz was specially successful in marking the contrast between the somberness of the second and the joy of the third movement, if he had not taken these two movements in exactly the tempo he did, namely, the first very slowly and second with impetuosity, the contrast would not have been so decisively marked and the effect would not have been so striking. The finale

SYMPHONY SEASON BEGINS IN LOS ANGELES

Walter Henry Rothwell's Appearance Signal for Spontaneous Welcome. Beethoven's Seventh Symphony Intensely Enjoyed—Public Reception Follows Second Concert—Hundreds of People File Past Mr. Clark and Mr. Rothwell Expressing Their Pleasure

BY ALFRED METZGER

We felt justified to make a special trip to Los Angeles to attend the second of the first pair of symphony concerts given at the Philharmonic Auditorium on Friday afternoon and Saturday evening under the direction of Walter Henry Rothwell. This is the beginning of the fifth season of symphony concerts under the present auspices, and W. A. Clark, Jr., has every reason to feel proud of the work he is doing for Southern California. There were nearly three thousand people present on this occasion and, judging by the enthusiastic demonstrations, they liberally accorded during the course of the program the people evidently enjoy these concerts thoroughly. Mr. Rothwell selected Beethoven's Seventh Symphony as the introductory number on the program. He conducted it in a manner to accentuate its classic serenity and its bigness of conception. There is no timid-

the construction of this work that, unless they are presented in a musical fashion, they become unadulterated noise, but under the guidance of a conductor like Mr. Rothwell, and interpreted by an orchestra of expert musicians, they assume certain elements of musical dignity. The brass and woodwind section have here specially difficult problems to solve and they were overcome with an ease and skill that aroused our admiration.

We had heard the Iberia Suite by Debussy from the San Francisco Symphony Orchestra, and, notwithstanding Mr. Rothwell's singular adaptability for the interpretation of ultra modern works, we could not find any additional beauties. We still find ample tone color effects, at times of enchanting beauty, and the perfumes of the night are delightfully ethereal, but we can not follow Debussy in



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gram or in the conscientiousness of their interpretation. And thoroughly convinced that Mr. Hertz understands his art, the people are ready to bestow upon him the full measure of their esteem and admiration.

The more we listen to modern compositions and the oftener we are confronted with the fads and fancies that seem to permeate latter-day music the more we appreciate the grandeur, solidity and intellectuality that underlies the Beethoven works. As often as we have listened to the Eroica Symphony we always find new phases to admire in it, and here is another of Mr. Hertz's claims to distinction, he constantly finds new beauties in these classics and succeeds in emphasizing them with excellent judgment. In the main, the orchestra shows that gradual improvement that has marked its annual appearances during the last eight years. We found just a bit of uncertainty among the brass section, but this might have been nervousness resultant from a first performance of the season. But the string section certainly showed emphatic artistic improvement. By this remark we do not mean to insinuate that the orchestra was not artistically satisfactory last season, but we mean that it shows every consecutive season the results of continuous playing

was played with that dignity and breadth which lends all of Beethoven's music such grandeur and majesty.

The program exhibited two novelties. The first was an Eclogue by Ravel entitled Virgilian Poem for Orchestra. While the work contains the familiar features of the modern school, including muted strings and brass mingled with ample woodwind ornaments, it is provided with that element of melodic invention which lends such an attractive grace to a composition. It certainly is poetic and was played with a fluency and discrimination in shading and accentuation which proved exceedingly charming and earned the enthusiastic applause that rewarded it. The oboe, flute, clarinet and harp was given ample opportunity to reveal the fine musicianship of such artists as C. Addimando, Anthony Linden, H. B. Randall and Kajetan Attl.

The other novelty was Ravel's Rhapsodie Espagnole, and while Ravel belongs to those moderns who appeal to our sense of artistic proportions we find in this Rhapsodie Espagnole much that is grotesquely modern. At times there are effects not unlike jazz playing with the muted strings and brass, chasing keys constantly and introducing one theme after another without continuity

(Continued on Page 11, Col. 1)

ity about Mr. Rothwell's musical utterance. He first decides what he is going to say and then says it with every emphasis at his disposal. In this manner certain hearers may regard certain phrases somewhat heavy in the Beethoven sense, but at the same time there are plenty of others who like to hear their classics presented with ample pompousity and glamor.

One thing is certain, whatever Mr. Rothwell does is done MUSICIALLY. He understands his orchestra, he is master of the situation, the musicians play with precision and spontaneity and the phrasing done with uniformity and delightful ensemble effect. We enjoyed specially the sostenuto movement and the presto. The allegretto might have been just a bit more limpid, but these are matters of taste that can not be judged by well defined standards.

Mr. Rothwell was at his best in conducting Richard Strauss' Till Eulenspiegel, from which exceedingly difficult composition he obtained every particle of humor which this jolly and amusing bit of musical thought so amply exhibits. The splendid material of which the Philharmonic Orchestra of Los Angeles is constructed was here specially in evidence. We do not believe that there is a better symphony orchestra anywhere. There are so many bizarre and grotesque effects in

most of his flights into cacaphony and the abrupt changes of themes, keys and the not infrequent use of unusually conflicting harmonic combinations, by which we mean employment of keys which, when played at the same time, seem to offend sensitive musical ears. We are afraid we shall never be able to adjust our sense of artistic proportions to the ultra modern style of faithful realism. We still prefer to adhere to the old impressionistic school which gave you a chance to employ your own imagination in the interpretation of the master's ideas. If we were to give our impressions of some of the ultra modern thoughts we would need a board of censorship to expurgate our articles before publication.

During the intermission Mr. Rothwell had the satisfaction to receive the cordial approval of his large audience. The applause was vigorous, universal and prolonged. He had to appear again and again and the orchestra shared this tribute with him. Evidently there is a large portion of the Los Angeles musical public that appreciates and enjoys these concerts. Following the conclusion of the program, there was a public reception in which the entire audience shared. Hundreds of people stood in line and shook hands with W. A. Clark, Jr., and Mr.

(Continued on Page 11, Col. 1)

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and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous rhapsody over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties, and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to those who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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TWENTY-THIRD YEAR

QUEENA MARIO AN IDEAL CONCERT SINGER

First Event of the Alice Seckels Matinee Musicales!
Presents an Operatic Soprano Whose Possesses
All Qualifications for Concert Singing

BY ALFRED METZGER

Commercially inclined and rapacious managers inflict upon the musical world the artists whose reputation rests solely on their operatic successes and who are utterly unfit to appear in concert that it is indeed gratifying to find an operatic artist who proves herself to be a concert singer as well. Such a rare instance we found in the appearance of Queena Mario at the Colonial Ballroom of the St. Francis Hotel on the occasion of the first event of the Alice Seckels Matinee Musicales. In the first place the program which we append herewith is dignified and worthy of a truly efficient artist. Then it requires a versatility unusual among operatic artists, and yet it includes operatic arias of a higher standard.

We shall not review this event according to the program numbers, but shall confine ourself to the artist and her mode of expression. Whatever Miss Mario sang with a skill and with an emotional faculty brought out every meaning and shading of the phrases. Even in her coloratura singing Miss Mario is careful to obtain adequate coloring and accents and at no time does she sing notes only, she always succeeds in putting a fixed meaning behind every note, and that is the acme of concert singing. The possessor of a clear voice of ringing timbre and an adept in the various technical intricacies that make singing so difficult and yet so delightful Miss Mario gave us an example of what a genuine concert singer consists of. We never heard a finer demonstration of legato or bel canto singing than that of Miss Mario. It was only at times when she tried to sustain a certain tone beyond a certain length that her breath wavered and her intonation became uncertain. There were also times when she opened her high covered tone temporarily, thus giving forth fortissimo passages, and when the tone, which is actually beautiful and pliant, became hard and brittle. If we are not mistaken this is purely a habit into which Miss Mario has fallen. We can not believe that it is inadequate in the least. It is a habit which is not so rare and so high in standard that this little discrepancy ought to be easily remedied with a mind so intelligent and so artistic as that of Queen Mario.

We simply can not imagine finer Mozart singing than Miss Mario gave. We have heard a more artistic interpretation of Handel's Care Selve, and Beethoven's Neues Lieben, Neues Leben simply could not be sung with greater depth nor with finer vitality. And so we could go along the whole program and show how splendidly Miss Mario succeeded to delve into the inmost depths of a song and extract from it every particle of emotional value and technical skill. It was a revelation in the art of bel canto, which is so rare and which Marcelita Sembrich, Miss Mario's teacher, used with such splendid effect. Like Sembrich Queena Mario reveals the elements of a musician. And if you did not hear her you certainly will never hear the following program sung in better style and with finer musicianship: (a) Dans un Bois (Mozart), (b) Care Selve (Handel), (c) Neues Lieben, Neues Leben (Beethoven); (d) Jour de Pâques (Delibes), (e) Comment Disait-ils (Liszt), (f) Er Liebt Mich So Sehr (Tschakowsky), (g) L'Oiseau Bleu (Debussy); Aria of Micaela from Carmen (Bizet); (h) Lullaby (Kreislair), (i) The Night Wind (Roland Parley), (j) Ah! Love, But a Day (Mrs.

H. H. A. Beach), (d) The Song of the Open (Frank La Forge); Waltz from Romeo et Juliette (Gounod). Miss Imogen Frey played all the accompaniments with finished artistry and the high standard which the soloist adopted.

SECOND OF FORTNIGHTLY CONCERTS

May Mukle, Violoncellist, and Ellen Edwards, Pianist,
Present Enjoyable Program Principally of Modern
English Composition

BY ALFRED METZGER

The second of Ida G. Scott's Fortnightly Concerts took place at the Colonial Ballroom of the St. Francis Hotel on Monday afternoon, October 15th, when the program was given by May Mukle, violoncellist, and Ellen Edwards, pianist. The increased number of people in attendance shows the growing interest in these events. Miss Scott is doing considerable missionary work in endeavoring to convert the musical public to a better appreciation of resident artists and native composers. That she is succeeding is evidenced by the encouragement at getting prominent society and influential new people in the way of support of the Fortnightly Concerts.

In selecting May Mukle, violoncellist, and Ellen Edwards, pianist, for this event Miss Scott has shown excellent judgment, for they represent a high type of interpretative artists. They began the program with a Sonata for Violoncello and Piano by Frank Bridge, one of the most prominent of modern English composers. The work is exceedingly craftsmanlike and serious, but deals with a phalanx of modern art whose exact purpose the writer has not yet fully fathomed. Technically it requires unusual facility and both artists proved themselves competent to cope with the many intricacies of the composition. They surely devoted much study to this work and interpreted it in a manner to reveal its most important characteristics.

We enjoyed the concerto in E minor by Aristot-Ellus. We had already occasion to comment on this work when it was presented before the Pacific Musical Society, and the artist's performance reveals additional charms which the artists participating in this event—Miss Mukle and Miss Edwards—succeeded in enhancing with their unquestionable finesse and refined performance. Miss Edwards played two piano compositions by Mr. Elkus in a manner to accentuate their distinctness and breeziness, characteristics which Mr. Elkus' compositions so frequently reveal. Two sketches of a descriptive nature were Two London Pieces—Chelsea Reach and Ragmuffin—by John Ireland. They were played on the piano with adherence to their purpose emphasizing the local color which the composer infused into them. Two compositions by Frank Bridge, entitled Remembrance and Valse Capricieuse further demonstrated the modern attitude of this composer and Miss Edwards succeeded in bringing out the phases specially inclined to emphasize Mr. Bridge's ingenuity and originality.

Miss Mukle closed the program with two cello solos, namely, Chinese Folk Tune arranged by Eugene Goossens and Melody by Frank Bridge, both unpretentious yet delightfully ingenious compositions. The entire event was worthy of the enthusiasm bestowed upon it by the audience.

SECOND SYMPHONY-LOGUE

The second of the Symphony-Logues which are being given in Sorosis Club Hall on the Fridays of the Symphony day at 12 o'clock by Victor Lichtenstein, will be held next Friday. These talks on the instruments and programs of the San Francisco Symphony Orchestra met with such favor from music lovers that at the opening talk the hall was well filled. Miss May Mukle, the eminent cellist, will play Bloch's Schelomo, the Hebraic Rhapsody which will be given in the afternoon by Horace Britt with the orchestra. This is one of the greatest compositions of the twentieth century. The Symphony to be illustrated will be the Second Symphony of Saint Saens, also to be given in the afternoon. These illuminating talks are under the direction of Alice Seckels.

CECIL FANNING OPENS SEASON IN OHIO

Cecil Fanning opened his season on September 23 with a recital in Findlay, Ohio. "The recital was without question the best artist has ever heard of in the past few years," according to the Findlay Morning Republican. "Mr. Fanning seeks the theme of his song and interprets it so that the listener cannot help but feel its every emotion. His voice is warm and mellow and he sings in well rounded smooth tones, making every syllable as distinctly as clearly heard. The peal of a bell," continues the Findlay reviewer. The baritone opened his October tour in Dayton on the second, joining H. B. Turpin, his accompanist, there. Mr. Fanning and Mr. Turpin will then give recitals to Xenia, Wilmington, Fremont, Elyria and Bellefontaine, Ohio, and in Flint, Michigan.

Miss Myra Palache, one of the best known and most accomplished young pianists residing in California, returned recently from Paris after two years' absence. Miss Palache devoted her time to intensive piano study at the American Conservatory at Fontainebleau, under the tutelage of that distinguished pedagogue and artist, Philippe. Miss Palache had the distinction to receive letters from among four distributed, one for piano and one for general musical knowledge. The American Conservatory at Fontainebleau gives American students an opportunity to study with great masters at moderate expense. All music students reside at the Conservatory,



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and one of the greatest advantages derived from study at this school is the opportunity to hear a series of concerts by some of France's most distinguished artists. She gets from prominent society and influential new people in the way of support of the Fortnightly Concerts. Miss Palache has also resumed her class at the Head School in Berkeley, and among her plans for the season is giving a series of piano recitals, particulars of which she will announce later.

Mrs. Carrie Emerich, a distinguished pianist having to her credit numerous artistic triumphs in Chicago and New York, and whose reputation in Chicago is most enviable, is among the recent arrivals in San Francisco. Prior to her advent in the bay district, Mrs. Emerich spent some time in Southern California, where she appeared with much success in recitals before the University of Southern California in Los Angeles and at the Hotel Coronado. We have before us a number of press comments by well known authorities on musical affairs, and every one of them speaks of Mrs. Emerich in the highest terms. We heard from these sincere comments that Mrs. Emerich is a splendid musician, plays with authority and assurance, has a big, brilliant tone and a facile technique. This artist has established a studio in Berkeley, where she is accepting a number of advanced students seeking technical training.

Sigmund Anker, the successful violin teacher, announces three studio recitals by his pupils to be given Saturday evenings, November 3, December 15 and January 13. The first of these will take place next Saturday and will be part of Music Week. The program for this occasion, as well as the others, will appear in subsequent issues of this paper. All recitals will take place at 3142 Gough street, near Chestnut.

Music Week, which begins next Monday and ends Saturday, November 3, promises to be specially attractive this year, and the various men and women entrusted with the chairmanships of important committees have worked faithfully and loyally in the cause. We record detailed information too late for inclusion in these columns, but shall have more to say regarding this institution of musical education in San Francisco next week.

Mrs. Abbie Gerrish Jones, formerly on the staff of the San Francisco office of the Pacific Coast Musical Review, and now representative of this paper in Seattle, Wash., was a visitor in San Francisco last week, shaking hands with hundreds of friends and colleagues. Mrs. Jones has been residing in Seattle during the last three years, some of which time she suffered from a broken ankle, due to an unfortunate accident. Mrs. Jones is meeting with great success as composer. Her Rhythmic Songs for Children being used by many schools, and orders are constantly received from all parts of America and Canada and even from other parts of the world, including South Africa. Mrs. Olive Wilson Dorritt of Berkeley is the business manager, and also writes the text and description to Mrs. Jones' music for these Rhythmic Songs. Hundreds of letters testify to the excellent impression the book is making, and Mrs. Jones has had several offers to sell out to prominent publishing houses, but her success is such that she is justified to refuse all such offers. Mrs. Jones will write a bi-monthly letter to this paper from Seattle, letting us know what musical people in the Northwest are doing.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

SAN JOSE, Oct. 16.—Margaret Matzenauer, prima donna contralto of the Metropolitan Opera House delighted a large audience Friday evening at the Morris E. Daley Memorial Auditorium of the State Teachers' College. Madame Matzenauer was assisted by George Vause, accompanist, who also played a group of three modern compositions.

Too much cannot be said of this wonderful concert. It was all that was expected and more. Emotional values are not slighted, she puts so much fire and dash in her song. She feels every phrase. What greater compliment can be paid? At the close of her first group the prima donna was given a massive bouquet of delicate shaded chrysanthemums which she received with graceful response, placing it upon the piano.

Each number was a gem, though stress must be placed on her German group, it being particularly lovely. Madame Matzenauer changed the order of the program by singing "Ich bin Weary" from Nadeshda, first Liebermann's by the Waters of Minnetonka was given for recall. The German group followed, with In the Time of Roses (Reichart) the recall number. Then came Mr. Vause's numbers, playing Dett's Juba Dance for recall. Madame Matzenauer was obliged to repeat a number of her third group, the dashing Estrellita, which she gave with full Spanish feeling, followed by De Koven's Drink to Me Only with Thine Eyes for recall. La Forge's To a Messenger was given for recall to the last group.

The program in full: My Heart Is Weary, from Nadeshda (G. Thomas); (a) Widmung (Schumann), (b) Immer leiser wird mein Schlummer (Brahms), (c) Alle Dinge haben Sprache (E. Wolff); (d) Zueignung (R. Strauss); piano—(a) Raczamuffa from London Ballet (John L. Hays); Prelude from Modern Suite (MacDowell); (c) Humoresque (Rachmaninoff); (d) Over the Steppes (Gretchaninoff); (b) Wings of Dream (Arensky); (c) Estrellita (Ponce—arranged by La Forge); (d) En Cuba (Cuban Folk Song—arranged by La Forge); (a) Wings of Night (Tchaik.); (b) To the O. Land These Lips Away (La Forge); (c) Lullaby (C. Scott); (d) We'll to the Woods and Gather May (Griffes).

This was the initial concert in a course of six to be presented during the season of 1923-24 by the San Jose Musical Association.

Warren D. Allen, organist at Stanford University, whose recitals at the Memorial Church attract attention far and near, will give the following program Thursday afternoon, October 18, at 4:15: Toccata and Fugue in D minor (J. S. Bach); Dreams from the Seventh Sonata (Alexander Guilmant); Capstone, from the Seven Sketches (Edward Shilpen Barne); Chorale from the Second Symphony (Louis Vierne).

At the Vesper Musical Service Sunday afternoon, October 21, at 4 o'clock, Thursday's program will be repeated. On Tuesday, October 23, at 15 p. m., Mr. Allen will be heard in the following numbers: Trio Sonata in D minor, Andante—Adagio e dolce (Bach); L'oreau Primitive (Pietro A. Yon); Souvenir Poétique (Zdenko Fibich); Finales from the First Symphony (Louis Vierne).

The San Jose Music Study Club ushered in the new season Wednesday morning, October 10, at Sherman, Clay & Company's recital hall, with Charles Wakefield Cadman's Sayonara, a Japanese romance, with words by Nellie Richmond Eberhart. Written for two voices, Hannah Fletcher Coykendall sang the part of Haru, with Mrs. Albert Dutton singing Oguri, the young lover. Bits have been taken from this delightful Sayonara before, but this was the first time it had been given in San Jose in its entirety. The voices of Mrs. Coykendall and Mrs. Dutton blend beautifully, and with Mrs. David Wilkinson at the piano the number was well interpreted. Mrs. Louben Walgren, the possessor of a rich mezzo soprano voice, sang a group of three Indian songs, the first being Zuni Lovers' Weaving Song (Troyer), (b) Lullaby (Liebermann); (c) Love Song (Liebermann, with Mrs. Daisy L. Brinker at the piano).

At the conclusion of this interesting program the members and their guests adjourned to the Young Women's Christian Association, where in a private dining room, luncheon was served at small tables. Miss Nellie Rogers, of the faculty of the Conservatory of the College of the Pacific, concluded the pleasant event with an interesting account of her experience during the summer in San Francisco, having been an auditor in the Louis Gravier Master Classes.

The Saturday afternoon Club of Santa Cruz had a brilliant opening of its 1923-24 season on Saturday evening, October 16. The initial program was given in the lobby of the Casa del Rey, some 400 in attendance. The California Mixed Quartet of San Francisco were the artists on this occasion. The personnel of the organiza-

tion includes Carl Edwin Anderson, tenor and director; Marian Hovey Brower, soprano; Ruth Waterman Anderson, contralto; Henry L. Perry, bass; Beatrice L. Sherwood, accompanist. The program follows: Dream of Love (Liebermann, No. 3—Franz Liszt), quartet; Vissi d'arte e d'amore (La Tosca—Puccini), Marian Hovey Brower; (a) La ceneri la mano (Don Giovanni—Mozart); (b) Love Like the Dawn Came Stealing (Cadman); Mr. and Mrs. Anderson; (c) The Land of the East (arranged by W. Griffith); (d) Duncan Gray (arranged by W. Griffith), quartet; (a) Spring Song of the Robin Woman, (b) Recitative and Song from the American Opera Shantewis (Charles Wakefield Cadman), Ruth Waterman Anderson; Ave Maria (Bach-Gounod), with violin obligato by Josephine Parker Rittenhouse, quartet; In a Persian Garden (Liza Lehman), quartet.

The Conservatory of music at the College of the Pacific began the year September 24th with increased registration, a high degree of talent in the incoming class and most of the classes proving too large for the class rooms. The three scholarships offered by the Conservatory were won by the following: Mr. Earl Brasher, in piano, Miss Ruth Madden in violin and Mr. Fredric Ruehr in voice.

The opening recital of the year was given by Allan Bacon, organist. Miles A. Dresskell, violinist and Charles M. Dennis, baritone, assisted by Miriam Burton and Jules Morrison. The program was particularly worthy of mention was Pipes of the North from the pen of Charles M. Dennis. Still in the manuscript and sung by the composer, this very musical song bold, dashing—vibrant in style, brought forth much favorable comment.

The program, which was heard by an especially large and appreciative audience, follows (a) Toccata in D minor (Max Reger); (b) Carillon (Eric Delamarter); (c) Choral—Improvisation (Sigfrid Karg-Elert); Mr. Bacon; Vision Fugitive (Herold—Massenet); Mr. Dennis; (b) Humoresque (MacDowell); (b) Finnish Romance (Palangram); (c) Pale Moon (Logan); (d) Guitarre (Moszkowski); Mr. Dresskell; (a) Waldwehen (Forest Murmurs—Richard Wagner); (b) A Joyous March (Liza Sowerby); (c) Brown Men (Burt—Brabner); (d) Leetle Bachelors (Hummond—O'Hara); (b) Melodie (White); (b) Campbell-Tipton; (c) Pipe of the North (Miss—Sutton); C. M. Dennis.

The second recital of the year will be given October 23 when Helen Fletcher Riddle, soprano, the new addition to the teaching staff, and Jessie S. Moore, pianist, will be heard in a joint recital.

A beautiful and permanent home for the Institute of Music has just been purchased, according to LeRoy V. Brandt, director of the school. The new building is located at 97 South Sixth street, just across the street from the campus on which stands the San Jose High School, the San Jose State Teachers' College, and the San Jose free public library. It stands in the center of population of San Jose, as well as in the midst of the educational focal point.

The purchase of the new building has been inspired by the growth of the Institute, and made necessary by the fact that the demand for the work of the school necessitates a permanent location.

The building in which the Institute will now be housed is one of the most beautiful in San Jose. It contains eleven large teaching rooms, of which the majority on the lower floor may be thrown into one for recital purposes. The entire place is to be redecorated both inside and out. The recital room will be equipped with a superb grand piano while the other rooms are furnished with other standard makes. Rooms for the band and violin teachers will be suitably furnished for their line of work.

It is announced that a series of students recitals will be started as soon as the work of remodeling and redecorating is completed, while the winter will also see several faculty recitals held.

Miss Marjory Mackres Fisher left last week for New York City where she will continue her study of the violin. Miss Fisher plans studying the compositions of the modern composers under the guidance of the composers. She will do some work with Cecil Burleigh in Chicago, stopping en route to the eastern metropolis. Miss Fisher is very active in musical circles and will be greatly missed here. Among her many activities she has gained recognition in the musical world throughout the state as director and organizer of the California Ladies' String Quartette. A member of Mu Phi Epsilon, an honorary musical sorority, she is both a local and state officer, and is an active member of the San Jose Music Study Club. From the past seven or eight years Miss Fisher has been San Jose correspondent for Musical America.

The Santa Clara County branch of the State Music Teachers' Association held their initial meeting of the year yesterday evening, October 9, at Sherman, Clay & Company. At the conclusion of the business meeting Miss Nella Rogers and Charles M. Dennis, both of whom were auditors in the Gravier Master Classes held in San Francisco this summer, told of their experiences, a considerable discussion following their talks. The November meeting will be given over to the piano teachers who attended summer classes. They will have charge of the program and a piano round table discussion will be conducted.

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MUSIC WEEK CONCERT

When such well known and efficient artists as Hother Wismer and Mrs. William Ritter offer their services without charge to the Committee in charge of the San Francisco Music Week, the music loving public is promised a very elaborate and interesting program in general. These artists have volunteered to give the following program at the San Francisco Public Library on the afternoon of October 31st, and we believe that they will be complimented with a packed audience on that occasion.

Their program is of the highest class and is as follows: Sonata D Minor (Niels Gade), dedicated to Robert Schumann, Hother Wismer, violinist, and Mrs. William Ritter, pianist; Slavonic Dance, G Major (Dvorak Kreiser), La Capricieuse (Elgar), La Chasse (Cortier), Mr. Wismer and Mrs. Ritter.

It is expected that other professional talent will follow the example set by Mr. Wismer and Mrs. Ritter and give their best efforts and talent to make the coming Music Week a glorious success. The Committee are indebted to Mrs. William Henry Banks for her success in securing the services of the above named artists.

MUSIC WEEK CONCERT AT CIVIC AUDITORIUM

Through the efforts of the popular president of the Pacific Musical Society, Mrs. William Henry Banks, the following program will be given on the evening of November 1st at the Civic Auditorium with Mrs. Zela Vaisade as the contributing artist: Musetta Waltz, La Boheme, (Puccini), Solvejg's Song (Grieg), May Morning (Manney).

Mrs. Vaisade is a lyric soprano and a pupil of Lawrence Strauss the well known vocal pedagogue. She also studied with Percy Rector Stephens of New York for two summer seasons. She is the soprano soloist in the First Congregational Church in Berkeley, and in 1921 was the state and district winner in the young artists contests, held under the auspices of the National Federation of Musical Clubs. She is a graduate of the University of California. Mrs. Cecil Hollis Stone will be the accompanist. George Cochrane, with Miss Gladys Boys at the piano, will render the following: Aria Elijah (Mendelssohn), Little Thine Eyes (Logan), on the same occasion.

Music Week will be celebrated at the Arrillaga Musical College by a concert of numbers contributed by members of the faculty, including President Achille Arrillages, who will play an organ Toccata and Fugue in D Minor by Bach; Carl Rolland, pianist, a group including Debussy's Reflections in the Water; George Edwards, pianist, in Liszt's St. Francis of Paula Walking on the Waters; Raymond White and Mrs. Cecilia Arrillaga Plummer with a two-piano duet; a violin group by Emil Hahl; and Mynard Jones, basso cantabile, in the Prologue to Pagineci. The public is cordially invited to attend.

The San Francisco Music Teachers' Association will open Music Week with a program and reception to the Alameda County Music Teachers' Association on Monday evening, October 29, in the ballroom of the Court Hotel, 535 Bush street. The Alameda County Music Teachers' Association will present the following program: Piano Duet—For two pianos—Misses Edwards

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Ashley Pettis, the brilliant young California pianist, who is gaining such marked distinction throughout the United States, is now on his way to the Pacific Coast, giving concerts in all leading music centers. Mr. Pettis is receiving splendid recognition for his artistic achievements by leading musical authorities, and he is specially commended for giving opportunities to efficient American composers on his programs. Indeed, his programs are confined to the works of American creative artists, among which he includes some from California. In a recent issue of the Musical Courier of New York, Mr. Pettis' receives editorial commendation for his active defense of the American composer. We shall have more to say about Mr. Pettis presently. Be sure to hear him when he gives his concert.

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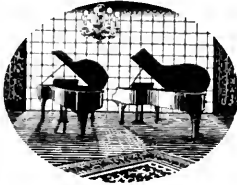
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NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinclined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was unadmonstrative—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-

SAN FRANCISCO, CALIFORNIA, May 22, 1923. fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented byways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stony battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

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London and Buenos Aires.



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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What operas has Giordano written besides Andrea Chénier?—G. W.
Mala Vita, Regina Diaz, Fedora, Siberia, Madame Sans Gêne, and The Slave.
2. What is meant by melisma?—T. S. M.
This term (a Greek word meaning song) was formerly used to designate a tune or melody in distinction from a recitative. In modern music it is applied to melodic groups of notes sung to one syllable. It is particularly employed to give oriental color. Fine examples are to be found in Verdi's Aida and in Goldmark's Queen of Sheba.
3. When did Jenny Lind sing in America?—I. B.
Her first American appearance was in New York, September 11, 1859. She remained in America a little less than two years thereafter.
4. Who wrote the music of Home, Sweet Home?—M. A. G.
The air is a Sicilian melody of unknown origin. The music was adapted to the words by Sir Henry R. Bishop and introduced into his opera, Clari, or The Maid of Milan. John Howard Payne, the author of the verses, and Bishop's librettist for Clari, tells of first hearing the air in Italy sung by a peasant girl, writing it down from her singing, and sending it to Bishop for adaptation. Bishop happened to know the air.
5. When did Rosenthal, the pianist, last appear in this country?—B. A.
In the season of 1906-1907.

AUDITORIUM SYMPHONY CONCERTS

The first of the second series of popular concerts by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, under the direction of the municipally, bids fair to crowd the Exposition Auditorium to the doors next Wednesday evening, October 31. Succession as was last season, the five concerts to come will be even more popular, according to the prediction of Chairman J. Emmet Hayden of the Auditorium Committee of the Board of Supervisors, who states that the advance sale has exceeded all expectations.

Conductor Hertz has prepared a program of wonderful appeal for the opening concert and the various numbers have been selected with scrupulous care. The guest soloist of the evening will be Mile. Claire Dux, a soprano of the Chicago Opera Company and a truly cosmopolitan artist. She was born on Polish territory and her ancestry represents several nationalities. Although both of her parents were musical, her mother being related to the famous Clara Schumann, wife of the great composer, she is the first professional musician in her family. Following her debut in Italian and German opera at Milan and Berlin with Ceruso, Mile. Dux enjoyed a notable London season, where she sang at Covent Garden.

The concert, for which seats range in price from twenty-five cents to one dollar, will begin at 8:20 o'clock and the program is as follows: Symphony No. 5, From the New World (Dvorak); Aria, Deh vieni non tarder, from The Marriage of Figaro (Mozart); Mile Dux; Liebeslied (Kreisler); Caprice Viennois (Both Kreisler numbers orchestrated by Alfred Hertz); Agathe's Aria from Der Freischütz (Weber); Mile. Dux; March from Tannhäuser (Wagner).

HOTHER WISMER'S ANNUAL RECITAL

Hother Wismer will give his annual recital on Friday evening, November 9, in the hall room of the Fairmont Hotel. The popular violinist will be assisted upon this occasion by Benjamin S. Moore, pianist, and Eva Koenig Friedhofer, vocalist. Mr. Wismer has chosen an unusually ambitious program, one containing several well known classics and a number of novelties which have never been heard in this city. The following numbers will be played: Violin Concerto No. 1 (Sper); Opus 43 (for violin alone), (Max Reger); Violin Concerto D minor, Opus 58 (Max Bruch), first time in San Francisco, Hother Wismer; Songs—Love Forever, serenade (Brahms), Longing at Rest, Cradle Song of the Virgin (Brahms), while, violin solo, Mrs. Eva Koenig Friedhofer; Romance, Opus 42 (Max Bruch), Pastorale (Mary Carr Moore), Andante Cantabile (Theodore Vogt), San Francisco Composers: La Chasse (J. B. Cartier), Mr. Wismer.

PACIFIC MUSICAL SOCIETY CONCERT

For the concert of the Pacific Musical Society to be given on the evening of Thursday, November 8th, at the Fairmont Hotel, the president, Mrs. William Henry Banks, has arranged a program which will not only be entirely different from previous occasions, but will prove of decided interest to those members who are looking for original presentations from time to time. The artists engaged for the evening are: Kajetan Attil, the harpist of the San Francisco Symphony Orchestra, Miss Augusta Hayden, lyric soprano, and the Mozart sonata for two pianos, to be played by Miss Esther Deimler and Mrs. Albert George, pianists, both members of the board of directors of the society.

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ADDRESS: 485 CALIFORNIA ST., SAN FRANCISCO

MARY GARDEN AN ALLURING CONCERT SINGER

Famous Prima Donna, Assisted by Gutia Casini, Cellist, and George Lauweryns, Pianist, Present a Well Chosen Program at Auditorium

By CONSTANCE H. ALEXANDER

Selby C. Oppenheimer opened his concert season for 1923-1924 by presenting Mary Garden in a song recital. She was assisted by Gutia Casini, cellist, and George Lauweryns, pianist. This was Miss Garden's first appearance in this city after an absence of close on to two years. As the prima donna made her entrance upon the stage of the Civic Auditorium on Sunday afternoon, October 21, exquisitely gowned in a creation such as only Mary Garden can wear with grace, the warmth and spontaneity of the reception accorded her manifested the high esteem in which she is regarded by San Francisco concert and opera devotees.

For quite a number of years Miss Garden has puzzled some of the most learned musical connoisseurs and caused more than one controversy between critics and vocal authorities as to whether or not she has a voice; whether she is an exponent of bel canto or if she employs the more profound and varied human emotions. These questions still remain unsettled in the minds of many, but the fact is obvious that, no matter what her method of vocalization is, whether her voice is a good one or otherwise, this vocal organ is the medium for expressing the most profound and varied human emotions. It responds to the wishes of its possessor who may be considered more of an interpreter than a mere vocalist.

Miss Garden, who has an innate susceptibility for the fine art of nuances as well as to the prevalent atmosphere mood of a song, is enabled through her voice to paint a picture of tone and color, conveying an impression that many another singer, with a more naturally beautiful endowment, is unable to accomplish. If Mary Garden is a "voiceless" singer, at least we must admit she is a brainy one.

Once again Miss Garden interpreted for us the aria *Deu'io le Jour* from *Cherpointier's* *Louise* the opera which, some years ago, brought the name of Mary to the Parisian public overnight. This is one of the most beautiful and charming arias in the repertoire of modern French opera, not only from the melodic point of view, but also because of the emotional suggestion in which it is steeped. There is no artist more adapted to interpret modern music than Miss Garden, for her style is typically that of the French school. Never did I hear her sing this excerpt with lovelier tone quality. She colored every musical phrase with delicate lights and shades and laid equal stress upon coloring every word, thus revealing the dramatic values contained therein as well as its poetical import.

The aria from *La Boheme* and *Habanera* from *Carmen* were again Miss Garden's other operatic contributions, while her songs were of a most diversified character. To each of these Miss Garden gave the full measure of her artistic impetuosity, which means a superabundance of imaginative powers, creative skill, musical intelligence and that rare and greatly desired quality—individuality. Miss Garden is and always will be one of the most dynamic and fascinating personalities on the concert and operatic stage.

PATIENCE AT PLAYERS' CLUB

On Tuesday evening, October 23, we attended a performance of Gilbert & Sullivan's opera, *Patience*, at the Players' Club and, as on previous occasions, when listening to the performances at this institution, we were struck with the vivaciousness, enthusiasm and ability which characterized the work of the participants. *Patience* is possibly one of the most artistic, both from a musical and dramatic standpoint, light operas written. While it deals with a fad in vogue many years ago, its witticisms and musical gems are appreciated today.

The performance was given under the musical direction of Eugene Blanchard, whom we had never before seen in the role of conductor, and we must confess that we thoroughly enjoyed his command of the orchestra and chorus and his dramatic sense and his perfect performance through its difficult phases without a hitch or tiresome dragging. It was evident that Mr. Blanchard was in charge and his baton proved the power that put the production into motion.

Benjamin J. Purrington, both from a histrionic and vocal standpoint, met the requirements of the role of Archibald. His singing was natural and unaffected and his singing was characterized by clear diction and accurate phrasing. Ruth Scott Laidlaw, as Lady Angela, sang with excellent taste and acted with conviction. Blanche Hamilton Fox, as

Lady Jane, was excellent. Vocally she sang with sonorous and resonant voice and dramatically she brought out every point of humor with refined emphasis. J. Wheaton Chambers, as the major; Nelson McGee, as the lieutenant, and P. H. Ward, as the colonel, interpreted their roles in accordance with artistic ideals, and the traditions of Gilbert & Sullivan. The possession of a good voice is the difficult "patter" songs with clear diction and precise emphasis.

Barbara Blanchard sang the title role with clear and true voice, looked charming, acted with naturalness and was indeed interested in the rule with effective artistry. It was a pleasure to listen to her. Peggy Tomson, as Lady Saphir, and Helen Saunders, as Lady Ella, added to the beauty of the ensemble and the proficiency of the cast. The chorus sang finely and added to the performance, while the orchestra played excellently. Chorus and orchestra are worthy to be mentioned in detail on this account, as follows:

Chorus of Rapturous Maidens—Lulu J. Algar, Adele Burien, Josephine Clement, Marion Clement, Audrey Fossey, Georgiana Foote, Edith Gwynne, Helen Growney, Meta L. Klinker, Florence Mosher, Martha McAfee, Dorothy Norman, Gladys Baumeister, Peggy Shearer, Edith Smythe, Sally Tomson, Edith West and Leah June Cohn.

Chorus of Officers of the English Dragons—Elmer Alb, Charles Dechert, Fred Ellenberger, Louis R. Elario, Hobart

The name of Gutia Casini is not a new one to us for his playing made an indelible impression upon those who heard him here several years ago when he appeared as assisting artist to Madame Marcella Sembrich and upon another occasion with Madam Frances Alda. Mr. Casini is entitled to be mentioned with the foremost contemporary "cello virtuosos" for he is an artist of the first magnitude. Mr. Casini is more than an expert technician who through diligent work has acquired complete mastery of his instrument. A musician of unusual depth and seriousness of purpose, one who is entirely devoid of mannerisms, Mr. Casini plays with an exquisitely luscious and brilliant tone, a polished style and genuine interpretative instinct.

Upon receiving our programs at this concert, we discovered that it contained a deck slip of paper on which was printed the words "Corrected Program." It would have been a better plan to have had still another corrected program, had time allowed for the printing of it, as almost every number on the newly arranged program was changed. If artists are going to substitute one number for another, which after all is their privilege, why not announce the substitution? Why permit those who are not so well versed in the standard operatic and concert literature imagine that they are hearing Mr. Casini play the *Requiem* Variations by Tschalkowsky when in reality he is playing an arrangement of a song by Robert Franz, known to vocalists as *Es hat die Rose sich beklagt*. Miss Garden did not sing the aria from *Manon Lescaut*, but one from *La Boheme*, neither did she sing *A Romance* by Faure but *Berceaux* by that composer. It is all very well for those who have for years attended concerts and have familiarized themselves with the various classics to recognize these changes but for the sake of those not so enlightened it is only just that they should know what is being played. How many of us recall the first hearing of a composition second hearing if they don't even know the compositions correct title upon its initial hearing?

NEW BASSO-CANTANTE IN CONCERT

George Skulietzky, a basso, whose voice is regarded by all who have heard it as superb, will be heard in concert on Monday evening, November 12, in the Colonial ballroom of the Hotel St. Francis. Mrs. John B. Casserly will be the able accompanist and the concert will be under the direction of Alice Seckels. The program is one that will delight Americans and Russians alike, for it is replete not only with novelties but contains arias from successful Russian operas. The voice of Skulietzky has remarkable range descending well into the region of *profundo*, but always pure and musical in its upper register displaying a liquid quality not usually heard in this type of voice. The news that Mr. Skulietzky will be heard in concert has caused unusual enthusiasm from the many who have heard him informally since his recent arrival after untoward adventures which have already been recorded in these columns. He will draw from an extended repertoire numbers by Stolpin, Blochman, Rubinstein, Rachmaninoff, Mussorgsky, Glinka, Tschalkowsky, Glier and Rimsky-Korsakoff as well as the beautiful air from the Mozart opera, *The Magic Flute*.

Furman, William Goudie, Jr., Walter H. Krieger, Russell Lyman, Max McCarthy, Joseph Allen, William C. Rice, Alonzo F. Stark.

Orchestra Under the Direction of Eugene Blanchard—Piano, Rachel E. Ward; violins, Bernice Purrington, Harriet French; celloist, E. G. Swenson, clarinet, Luda Dorillon.

Who, as Reginald Bunthorne, gave a somewhat heavy though humorous interpretation of this famous role. A.M.

SAN FRANCISCO MUSICAL CLUB

The San Francisco Musical Club will present the following program at its meeting on Thursday morning, November 1:

Mozart—Pastorale Variée, Mrs. William Ritter; Secchi—Lungi dal Caro Bene, Lully—Belle Etoile (air from *Amadis*, 1681), Handel—Ombra Mai Fu (air from *serse*), Bach—My Heart Ever Faithful, Mrs. Edward Lichtenberg, Mrs. Cecil Hollis Stone at the piano; Tartini—Anno, mio amor, Scarlatti—Se Floredo, fedele, Mrs. Reginald Mackay, Maybel Sherburne West at the piano; Scarlatti—O Cessate di piangere, Rinaldo da Capua—Aria-Volonte Dal sen del caro sposo, Gluck—O mio amor, Scarlatti—Se Floredo, fedele, Mrs. Reginald Mackay, Maybel Sherburne West at the piano; Beethoven—Minuette, Turini—Allegretto, Brahms—Valse, Marie Hughes Macquarrie.

BIG AUDIENCE AT CHAMBER MUSIC CONCERT

The sale of single seats for the opening concert of the Chamber Music Society, Tuesday evening, October 23, opened Monday morning at Sherman, Clay & Company. From the lively demand it is evident that Horace Britt, the distinguished violoncellist, who appears at this concert as guest artist, will receive a hearty welcome from a capacity house. This will be Britt's first appearance here, since leaving San Francisco three years ago to join the Letz Quartet in New York. He is exceedingly popular and much admired by the San Francisco musical public.

The program selected by Louis Persinger for the opening is remarkably beautiful and well chosen one. The Schubert C major Quartet with the two 'cellos contains some of the most entrancingly lovely pages ever penned in chamber music, and the Schoenberg sextet first played here by the Chamber Music Society with May Skulde in the 1921-22 season created such a profound impression that it has been placed on the program, this time with Horace Britt, in response to a wide and general request.

The opportunity of hearing two such superb cellists as Mr. Britt and Mr. Ferner together on the same program is a very rare one and will be much enjoyed. Single tickets, as well as season seats, can be obtained at Sherman, Clay & Company up to and including the concert.

HORACE BRITT A WELCOME VISITOR

Horace Britt, the distinguished Belgian violoncellist, for five years cellist of the Chamber Music Society of San Francisco and solo cellist of the San Francisco Symphony Orchestra, arrived early this week from New York preparatory to his appearance at the opening concert of the Chamber Music Society on Tuesday evening, October 30th, at Scottish Rite Hall. Britt will also appear as soloist in the San Francisco Symphony Orchestra on November 2nd and November 11th. He is extremely popular here and has a host of friends. This will be his first appearance in San Francisco since leaving here three years ago, to join the Letz Quartet in New York and he is assured of a hearty welcome by a capacity house at the Chamber Music Society concert on October 30th. Mr. Britt expressed himself as delighted at being in San Francisco again and is greatly elated over the profound impression made by the Chamber Music Society of San Francisco during the past year, concerning which the chamber music circles are still talking. He declared that the Chamber Music Society of San Francisco is acknowledged, beyond doubt, together with the Flonzaley Quartet, London String Quartet and the Letz Quartet, as being among the leaders in chamber music in the world today.

LOEW'S WARFIELD THEATRE

Harold Stanton is again to be heard with Lipschultz and the Music Masters at Loew's Warfield theatre during the coming week when the screen attraction will be *May Kravoy*, Her Reputation. The Famous Marco Ideas will present a new blending of music and mirth with Elaine Ticker as the prima donna and Helen Fritzsche as the dancer.

JOSEPH G. JACOBSON'S PUPILS

On October 26 some of the pupils of Joseph George Jacobson will give a recital in the music hall of the Baldwin Piano Company on Sutter street. Another recital will be given November 3 in the music room of the Public Library. Gladys Iveland Wilson has been engaged to appear on the program arranged by Mme. Vought at the Fitzgerald Memorial Music Recital, Her Exposition, November 5. She will also play November 1 at the Civic Auditorium, at which concert Sam Rodetsky has been engaged to appear. Martin Patricia Cavanaugh played at the same recital and on October 23 Sam Rodetsky appeared at the Women's Press Club concert and in Colma at a recital given by Miss M. Guarnaldi. Myrtle Harriet Jacobs will play at two of the coming recitals. The houses of Jacobson will play November 1 at the Civic Auditorium, at which concert Sam Rodetsky has been engaged to appear. 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WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398
C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, Oct. 23.—Francesca Alda, prima donna soprano of the Metropolitan Opera Company of New York, opened L. E. Behymer's Tuesday evening Philharmonic Course auspiciously both in regard to her own art as to the audience which well nigh filled the large house. Apropos, Behymer indeed is offering recital courses of unsurpassed quality. Alda sings beautifully. Some think that her voice sounded better even than when she was here a few years ago. There is no question that she is a vocalist of exceptional merit who wins her audience through sheer quality of tone and interpretation. Alda does not belong to the prima donna type of the "singing actress" type. I have not heard her in opera, but on the concert stage she wins her success with her voice and what is "back of it," refinement, musicianship, style. It is, perhaps, for that reason that a group of two of her program went by until the singer had fully won the appreciation of her audience. Nor does Alda in the building of her serious, worthwhile program make any hit for easily won applause. Her encores are, like her program selections, of high standard. While she does not evoke overwhelming applause, yet she sincerely touches the hearts of her audience. Haring high notes which will not stand every dynamic test and a light cloudiness in the middle register tones in the entire wide range are of lovely quality and diction nearly always clear no matter what language.

Superb, indeed, was her presentation of Marguerite's prison scene aria from the *Midnight*. It is one of the most difficult vocal numbers as it demands dramatic calibre and volatile coloratura quality and Alda rose brilliantly to the occasion, emotionally delineating the various episodes of the big aria tellingly. She nuances exquisitely as for instance in the Mozart aria, *Il re pastore*, where the finely spun tones of her voice could be all the more admired when interlarded with the perfectly adapted viola solo of Lionel Tertis, of whom more anon. Whether she sings Rachmaninoff's *Soldier's Bride*, or *Soft Footed Snow* by Lie, one can again enjoy unpretentious, but truly human feeling. Little wonder that she had to give as many as triple encores.

As for Lionel Tertis, all the exceptional praise advance notices have bestowed on this viola player are true. He is a virtuoso as well as a deeply-feeling player. He is almost as seldomly as sonorous as if he were playing a viola d'amore. They are round, mellow—idealized clarinet tones one might say. There is no harshness in his viola. They are sweet as those of a violin, lucid, but darker, of a pathos denied to the violin. In fact, there is versatility of characterization in the viola playing of Tertis which the sister instrument does not possess, hence the Tambourin Chinois of Kreisler became doubly quaint. His own composition, *Sunset*, bespeaks his temperament, as it is quiet, poetic, sympathetically unpretentious. One would really love to hear this viola virtuoso in a program of his own. Not to forget Miss Margaret Hughes of San Francisco, I believe, who accompanies most artistically.

Young as the season is we have had a sensation in the line of ultra-modern music when Calmon Luboviski, violinist, and May Macdonald Hope, pianist, afforded us the Pacific coast premiere of Ernest Bloch's sonata at the Los Angeles Trio concert. It is exceedingly difficult to write about harmonically so arbitrary a work as this, more difficult yet to comment intelligently. The opus is atonal to an utter extent. There is no key signature. Technically it is of the same disregard, that is to say, extremely unorthodox, therefore, as the very outset, state two things. Musical Los Angeles is greatly indebted to these two artists who have rehearsed hard in the face of an anticipation that only few people would like the work and most people would not understand it. It was a labor of love for the sake of giving the moderns the opportunity to which they are entitled, in order to provide for us the opportunity of preparing us for the day when quarter-tone music will be just the thing. (Who does not think of Moe. Tompkins and her *Après moi le déluge*—After me the deluge). Despite the very difficulties the two players succeeded to give an impressive performance, although one cannot but feel that the composer spitea his own efforts by writing in this manner. In many regards a compelling work, of almost primitive vigor, in the more lyric movements, there is in this movement melodic material of decided charm, not unlike the musical idiom and subject one admired so strongly in the same composer's tone poem, *Winter*, played here under Mr. Rothwell last seasons ago. On the whole the sonata requires several hearings before a definite judgment can be given. Suffice to say that it is thematically and rhythmically much broken up, of nervous energy, great big sweeping climaxes are rare. There is much reiteration of very brief fragments of themes, rhythmic repetition not unlike that of Stravinsky. One also feels the influence of Strauss. To repeat, the players deserve warm recognition for devoting themselves to a work of limited appeal and one hopes that the cordial applause directed more to them than to the opus will induce them to continue their sponsorship of the new composers.



FITZGERALD'S—For the Advancement of Music

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One of the Leading Sopranos of Metropolitan Opera Co., who will appear in Los Angeles, Nov. 29. Possessing a great voice and a highly cherished reputation, Miss Sundelius advances them both by using only the KNABE PIANO.



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One can speak briefly of the presentations of the Mendelssohn D minor trio and of the Smetana G minor trios, for the performance was delightful in every regard. May Macdonald Hope, notwithstanding recent indisposition (in fact swellings on a finger had to be lanced and were not yet healed) played with unusually facile technic and well shaded tone quality. Mr. Luboviski's viola sounded particularly well in the farm scene of the Bohemian work, while one always enjoys the splendid musicianship of the cellist, Ilya Bronson, whose fine poise adds much to the ensemble balance of the trio. In conclusion there was much applause after each movement of both works, not to forget flowers for the pianist.

Including in their programs for the coming season numbers for the most unusual instrumental combinations and numbers of ultra-modern character of the most interesting order, the Los Angeles Chamber Music Society bids fair to become one of the world's outstanding organizations of its type. Besides presenting an array of the classics of standard order, it is delving into a world of music which includes manuscripts of the foremost American and European composers of today. Arthur Bliss stands as one of the foremost figures in English music and on the first program of the twelve to be presented during the winter, two of the recent compositions of this will be played. "Conversation" is scored for flute, oboe, violin, viola and cello. "Madam Nox" which was so successfully presented last season, will be played again on this program. On the same evening a Beethoven Quintet for oboe, clarinet, French horn, bassoon and piano, and a Mozart Trio will be heard.

A number by the French composer, Chausson, is "Chanson Perpetuelle" for string quartet, voice and piano. Gertrude Auld Thomas will be the assisting artist in this, taking the soprano part. It is worthy of mention that in this number the voice is treated more like an orchestral instrument than a soloist with ensemble accompaniment. Another French number to be played is by Germaine Trilleferre, entitled "Image." This is scored for strings, flute, clarinet, piano and celeste. This is the first time this instrument will have been used in Los Angeles in any chamber music program. Debussy will be represented by a quintet. Menu, also French, will likewise have a composition for string quartet played.

Schoenberg's "Verklarte Nacht" (Glorious Night) is to be given, and this will be one of the few numbers from this composer's pen to be played in California this year. The composer has been called "Germany's bad boy" because he has broken every rule of the classic and romantic composition, made a new set for himself, and broken these. The Belgian composer, Jongens has likewise written chamber music that has never been heard here; one of his trios is to be presented this season. A quartet by Hindemith will also be performed. Sylvain Noack, the first violinist, is arranging an All-American program which will probably be given in January. On this program it is quite possible that he will perform John Alden Carpenter's Violin Sonata. A number for string quartet and harp by Inelebrecht is also listed as one of the season's moderns. Besides the compositions mentioned, Mozart, Beethoven and Mendelssohn, most famous of the standard writers for chamber music, will be generously represented. Other classicists will likewise find a place on the program.

On December 21 the Chamber Music Society of San Francisco, an organization consisting of Louis Persinger, violinist; Louis Ford, second violin; Nathan Finstone, violist, and Walter Ferner, violoncellist, will be guest artists, playing an entertaining recital. One of the most noteworthy events of the season will take place on April 11, when the London String Quartet will

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play. They were heard here last season, but without their regular first violinist, James Levy, who will be with them this year. Thomas W. Petre, H. Waldo Warner and C. Warwick-Evans are the other artists.

Two American sonatas for violin and piano were played the other evening by Sol Cohen and Ed Gannar Peterson at the Hollywood Musicians Club when works by John Powell and Cecil Burleigh had their local premieres. The Sonata Virginianesque by John Powell is based mostly on airs and dance tunes of the first English colony, including a Virginia reel which sets one's feet a-tar-ping. Powell, with few exceptions adopts his harmonization to the original spirit of the tunes. In the first two movements the piano part, while by no means easy, for Powell himself is a brilliant piano virtuoso, is, however, not as interesting as in the last movement where the composer rises to very clever elaboration of his material in both instruments, rhythmically and polyphonically. Altogether it is a tuneful work, never deep, but always appealing to the public in its spirit and musical flow.

Cecil Burleigh's Ascension Sonata, heralded by Mr. Cohen as "very spiritual," did not give that impression, at least on first hearing. If one were not to hear the coming of the Saviour, his persecution by the mob and his ascension in the music, it might prove more effective. As it is, however, it seems, while interesting in parts, labored, a rather unsatisfactory technical struggle to express one of the greatest events in human history on two instruments. Burleigh may be going his own way, and even a spiritual path at that, but the reviewer, failed to perceive. Sincere thanks are due to the two performers, who, despite busy days of teaching, found time to tackle these difficult scores, thus making a plea for our own composers.

Alice Forsyth Mosher was heard in a group of songs including three by Hallette Gilberte, (A Rose and a Dream) Mrs. M. Hennen Robinson, (Butterflies) and one by Sol Cohen. Here is a lovely soprano which she uses with good diction and a well nuanced sotto voce. Mrs. Carl Henry Arbens is a good accompanist.

Southern California band contest plans were furthered when leading band masters met under the auspices of the Civic Music and Art Association on, A. M. Perry, Assistant Dean College of Music, U. S. C., acting as chairman of the association committee on band, E. B. de Groot, chief executive of Boy Scouts, directing chairman of the consulting committee. About seventy bands, numbering approximately 4,000 players, are expected to participate in the contest, not counting thousands of their friends who will accompany their home band. Two or three days during National Music Week to be held here May 4-11, 1924, will be given over to the greatest band contest held in the Pacific West. The territory from which competing bands will be admitted reaches north to Santa Barbara and Bakersfield, in the northeast to Bishop, in the south to San Diego, including these communities. Valuable cash prizes and trophies will be awarded.

No professional hands will participate in the contest, the purpose of which is to stimulate active interest in volunteer bands, while in view of public interest arrangements will be made to secure the entries from army, navy and national guard bands, letter carriers, firemen's and policemen's bands. Two or three contest classes will be established for school bands, foremost high school bands, concertizing and marching. Another group will include informal bands and fraternal, also a separate unit for college bands.

Numerous band entries are expected from smaller towns throughout Southern California. Alexander Stewart, Pacific Coast community music organizer for Commercial Service, and executive secretary of the Civic Music and Art Association, arranging the contest, is opening negotiations with various Southern California Chambers of Commerce to finance transportation of their local bands to Los Angeles for the contest. Inquiries about the Southern California band contest will be answered by E. B. de Groot, Boy Scout Headquarters, telephone, University 6414, 920 West 39th Street, who is collaborating with A. M. Perry, Frank Caruthers, Dr. E. M. Hinman, Charles B. Moore, George Ishell, Alexander Stewart, who also attended yesterday's committee meeting. Another consultation of the committee will be held in two weeks.

All music organizations in Los Angeles may be combined into one central body to be known as the Los Angeles County Music Federation as a result of a meeting to be held at the Chamber of Commerce, October 30, at 3:30 p. m. This meeting was arranged by representatives of the leading music organizations, and the Chamber of Commerce, at a gathering this week, which was called and presided over by Mrs. Bessie Bartlett Frankel, first vice-president of the National Federation of Music Clubs. Detailed working plans for the new organization, it was stated today, will be arranged at the coming meeting.

Mrs. Frankel, when seen after the meeting, gave the following details regarding the proposed federation: "The Los Angeles County Music Federation is to act as a musical clearing house. It will bring into working relation within the county all organizations directly or indirectly interested in music, thus developing and maintaining a higher standard of music. The federation will further the interests of all organizations and favor none while correlating activities and eliminate duplication of purposes. It will work for the musical good of Los Angeles."

"The general consensus of opinion of those present as expressed in a resolution adopted shows that the need for such an organization is recognized. Each club will have one delegate only no matter what its size of

membership. Of course, the vote taken this noon is not binding upon the organizations represented, but the various club presidents will lay the matter before their board. Only organizations, not individuals, are eligible for membership. No, we did not discuss any specific aims of the federation nor have we any definite measure beyond the resolution of organization."

Ben F. Pearson, president of the Civic Music and Art Association of Los Angeles, was among those who endorsed the principle of the proposed Los Angeles County Music Federation. "There should be the closest possible relationship between the proposed Los Angeles County Music Federation and Civic Music and Art Association of Los Angeles formed during Music Week last May."

"Membership in our association is open to individuals as well as to organizations, inasmuch as the Civic Music and Art Association aims at the development of higher citizenship through music, thereby uniting various groups heretofore divided by racial, social and industrial misunderstandings. The work done by our organization has thus proven mutually beneficial."

"Regarding the proposed Los Angeles County Music Federation it would be a wonderful achievement if an organization were formed to guarantee to the Civic Music and Art Association support in the furtherance of its civic ideals toward higher citizenship through art, to enable the people of Los Angeles to become the creators of their own artistic enjoyment by lending their support to the great public-spirited art enterprises of this community, as well as to provide themselves the mean for such recreation on a larger scale by the erection of a Municipal Auditorium."

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LOS ANGELES LETTER

(Continued from Page 5)

Mrs. J. J. Carter, founder and prime factor toward the continued success of the Hollywood Bowl operatic symphony season, will, when this reaches the readers be on her transcontinental trip to study orchestral and community music conditions in important cities. Mrs. Carter, following the phenomenal success of the second season, has received numerous invitations from the middle west and the east to address civic organizations on musical community problems which she solves so well. The journey will also be for recuperation to give the musical grandmother of the people a little relief from the many and trying duties which rest on her when she is in Los Angeles. Mrs. Carter has long ceased to be only a community worker for the suburb of Hollywood. She is one of the prominent figures in the musical life of this city and with this wider sphere of activities her constructive vision of music for all the people has grown. As this goes to press "Lady Carter" will have spoken to various musical and civic bodies in San Francisco. Los Angeles wishes her goodspeed and a happy return, because it can under no circumstances be said of her that "she never will be missed," much as Mr. Gilbert of light opera fame may be quoted otherwise.

WAGNER CONCERT OPENS NEW SERIES

By Nellie Gethold

When that great adventurous spirit, Claudio Monteverdi, nearly three hundred years ago made himself responsible for the first feeble utterances of an orchestra that tried to say something for itself, his revelation of the charm that lies in exploring the resources of instrumentation made possible such glorious presentations as an evening of Wagnerian Music Drama which thrilled the vast audience that crowded the Philharmonic Auditorium last Monday evening. The concert offered a combination of orchestral and vocal selections with Margaret Matzenauer, Elizabeth Rothwell, and Clarence Whitehill as soloists, supported by the marvelous ensemble of the Philharmonic Orchestra.

The opening number from one of Wagner's best known lyric Operas was "Overture" from *Rienzi*, which was rendered with confidence and splendid spirit by the orchestra under the baton of Walter Henry Rothwell, who directs without superfluous flourishes this group of skilled musicians. The Introduction to Act III from *Lohengrin* was another brilliant and dazzling accomplishment of the orchestra.

Mme. Rothwell, wife of the director of the orchestra, was most enthusiastically received in her group of songs "In Tre Chorus," "Traume," and "Schmerzen," in which she gave evidence of thorough understanding of the text as well as keen intellect in using her clear vibrant voice. Numerous floral tributes were given both Mme. Rothwell and Mme. Matzenauer. Perhaps the greatest ovation ever accorded any artist in Los Angeles was that given to the soprano, who sang Erda's Warning from *Das Rheingold* and Brangäne's Call from *Tristan and Isolde*. So great was the storm of applause that she was obliged to repeat her second number, which was the only encore offered during the evening, the other artists being recalled many times but not responding. With her luscious rich full tones and an abundance of reserve force, dramatic interpretation combined with grace and power, her singing proved most satisfying.

In Wagner's Address to the Nobles from *Tannhauser*, Clarence Whitehill displayed much depth of feeling and artistry. While his voice at times seemed somewhat lacking in proportion to the dramatic significance of the selection, yet in Wolfram's Farewell from *Die Walkure*, he manifested perfect understanding of text and remarkable vocal ability.

With the concluding number comprising the first and second scenes from Act II of *Lohengrin*, the ensemble gave full sway to dramatic intensity and authoritative interpretation. Much credit is due the orchestra and Mr. Rothwell for their splendid support of these superb soloists in this brilliant opening of the new Auditorium Series.

SCHIPA TO SING HERE

Tito Schipa, the famous tenor of the Chicago Opera Association, will be the next great concert star to appear in San Francisco. Manager Selby C. Oppenheimer having arranged for two recitals for this peerless artist at the Columbia theatre on the Sunday afternoons of November 4th and 11th. Schipa, whose successes in this country have been unusually great, in concert as well as in opera, first came to America two years ago, lauded by the Italians and by the enthusiastic music lovers of South America, as one of the world's foremost lyric tenors. His debut with the Chicago Opera Company confirmed this, and so immediate was his success with the operatic organization that for a time his entire time was consumed in interpreting his many operatic roles, but last year he finally found time for a few concerts, and so quickly was he recognized by the most eminent writers in New York and Chicago as a recitalist of the first rank, that his managers, Evans and Salter, who also direct the tours of Galli-urci, Lehar and other noted artists, induced him to shorten his operatic contract in Chicago and devote a large part of his time to recitals, hence his present transcontinental tour, which is proving a sensation in every way.

Following Schipa in this series will come Elfrim Zimbalist, the famous Russian violinist, who is extremely popular in San Francisco, and who on November 15th will appear in the first recital that he has given in this city in many years, his previous appearance having been confined for some time to symphonic solo engagements. Zimbalist of all present-day violinists has come to the front by steady and sure strides, and today his place in the sun is assured.

Josef Lhevinne, the ever-popular pianist, will appear at the Columbia on Sunday afternoon, November 25th, in a special program. Lhevinne will also play in the ballroom of the St. Francis on Monday afternoon, November 19th as the second artist in the Alice Seckels series, and these two events will be only appetizers of the Russian pianist in San Francisco this season. An event of extraordinary importance will be the joint recital scheduled for Arthur Rubinstein, pianist and Paul Kochanski, violinist on Sunday afternoon, December 1st. These two artists, who are the most distinguished leaders in their sphere, and a sonata recital, in which solo numbers will be included is unusual for the west, and has already gained much attention. Anna Case, the beautiful, comes on Sunday afternoon, December 16th, for a recital, or, as the series, which will be extended to cover the Sunday afternoons during 1924, with artists of equal rank to the above, are now being made at the Oppenheimer ticket office at Sherman, Clay & Co.'s.

MOISEWITZ AND HEITFETZ RESEMBLANCE

Admittedly the Elwyn Artist Series "got off to a good start" two weeks ago with the Matzenauer-Whitehill joint recital, and it was said that if the standard was upheld, the series would be a financial as well as artistic success. This standard was not only upheld, but is seen in the announcement that the second attraction will be the return to this city in recital of Benno Moisewitsch, noted Russian pianist, on the Elwyn Artist Series at the Curran Friday matinee November 9. "Compare" must frequently be used only the masters of the piano forte, and in many and varied styles. The incomparable violinist, Heitfetz, Moisewitsch has earned for himself a prodigious reputation. Comparison of a pianist with a violinist may appear vague, but this particular comparison is often made by reason of the fact that Heitfetz and Moisewitsch have so much in common. Both are young men. Both accomplished the rare feat of achieving almost instant recognition in this country. Both are noted for a phenomenal agility in finger work, and for a technique so facile that it seems almost to disappear. In other words, technique used by these men is so perfect that it is only a means of expression and not a goal.

Other attractions on the Elwyn Artist Series which follow Moisewitsch are: Jascha Heifetz, Moritz Rosenbaum, Mario Chames, George of Victor Artists—Oliver Kline, Elsie Baker, Lambert Murphy, Royal Dudeney—Mozart's Opera Comiques The Impresario and Così Fan Tutte, Reinhold Wernersath and Maria Ivogun for the nine events, including Moisewitsch, that remain on the Elwyn Artist Series. There are still available a limited number of season tickets which represent a substantial saving as compared with single admission prices.

FIRST "POP" AND SECOND REGULAR SYMPHONY

Tomorrow afternoon in the Curran Theatre the San Francisco Symphony Orchestra, under the leadership of Alfred Hertz, will give the first concert in its Popular Series, an attractive program of light numbers having been arranged for the occasion. The Popular Concerts are so-called not only because of the character of the programs presented, but also because of the public response, sold-out houses being the rule at each of these events.

Sunday's program will consist of the overture to Raymond by Thomas, Smetana's symphonic poem, *Vltava*, the orchestral suite from Rimsky-Korsakow's opera *The Tsar Saltan*, Ravel's Mother Goose Suite, the well-known Kreisler Caprice, Vienna's orchestra, The Hertz, and the overture to Weber's *Der Freischütz*. The Rimsky-Korsakow number is new in the orchestra's repertoire and will be given its first San Francisco hearing at this concert.

For the second pair of regular symphony concerts to be given next Friday and Sunday afternoons at the Curran, Horace Britt, former solo cellist with the symphony, will appear as soloist, and judging from box office reports, capacity audiences will be on hand to greet him on both occasions. Britt will also appear with the Chamber Music Society next Tuesday evening, and Hertz, and the overture to Weber's *Der Freischütz*. At the opportunity to greet him on these three occasions. At the symphony pair he will perform Ernst Bloch's *Schelomo*, a Hebrew Rhapsody for solo cello and orchestra, a work which he introduced to San Francisco during the 1918-19 season. The purely orchestral portion of next week's program will consist of the Saint-Saens Symphony No. 2 in A minor, and Charpentier's suite, *Impressions d'Italie*, two new works in the orchestra's repertoire.

SYMPHONIC ENSEMBLE CONCERTS

Alexander Salsavski, director of the Symphonic Ensemble of San Francisco, which is to begin a series of twelve concerts on Tuesday evening, November 13, in the Bohemian Club junk room, returned a few days ago from New York, where he was purchasing music and engaging artists. The concerts are to be distinctive from any others presented here this season, owing to the instrumental combinations to be employed.

"It will be a symphony in miniature, without infringing on the domain of the symphony orchestra, as it will never exceed fourteen instruments," said Salsavski recently. "The compositions we will present are the larger forms of chamber music—combinations of woodwind and strings, brass and strings, piano with harp and woodwind, etc."

Salsavski has secured a large number of interesting scores and will direct the ensemble in works that have never been heard here. Among works that he found in New York are four Stravinsky settings of folk songs and Saint-Saens' "Carnaval des Animaux," scored for two pianos, two violins, viola, cello, bass, flute, clarinet, harmonica and xylophone. Max Gega, the Russian cellist, will arrive in a few days to begin rehearsals.

HALF-HOUR OF MUSIC AT GREEK THEATRE

For the half-hour of music in Greek Theatre Sunday afternoon a program will be presented under the direction of Mrs. Mackay-Cantell. The artists will be Eva Koenig Friedhofer, mezzo, Mary Groom Richards, contralto, Lyman Hull North, tenor, and Irene Miller, pianist, who will appear in the following program: Piano—(a) Nocturne, op. 9, No. 1 (Chopin), (b) Mazurka, op. 30, No. 4 (Chopin), Irene Miller; Tenor solo—(a) Beau Solr (Debussy), (b) The Spirit Flower (Campbell-Thompson), (c) There is No Death (O'Hara), Lyman Hull North; Contralto solo—(a) Untill (Wilfred Sanderson), (b) Rachem (Manna Zucca), (c) Inter nos (MacSweeney), (d) The Fields of Beletair (Florent Turner Bailey), Mary Groom Richards; Piano—(a) Japanese Kigis (Mackay-Cantell), (b) Gelsa Dance (Mackay-Cantell), Irene Miller; Mezzo solo—(a) Juna (Mrs. I. A. Beach), (b) Sleeping Princess (Bordone), (c) Herzigs Magdelene (Dargomizshsky), Eva Koenig Friedhofer; Duo—Voyagers (Wilfred Sanderson). This will be the final concert of the season. The half-hour programs will open again the first Sunday in April, 1924.

S. F. SYMPHONY CONCERT

(Continued from Page 1, Col. 2.)

and without rhyme or reason. There is occasionally a distinct characteristic Spanish color and the rhythm is unquestionably decisive and exhilarating. Specially enjoyable is an occasional violin, cello and harp solo, excellently interpreted by Louis Persinger, Walter Ferner and Kajetan Atili, and the celestes is used quite frequently. But somehow it seems to us that Mr. Ravel, like so many ultra modern composers, makes much ado about nothing, investing these simple Spanish folk melodies, as it were, with an overwhelming array of contrapuntal and harmonic combinations that practically bury their simplicity beneath their heavy and noisy score. However, tastes differ and, no doubt, most people thoroughly enjoyed the novelty of the treatment.

The audience took advantage of the close of the first part of the program to bestow upon Mr. Hertz the full measure of its affection. He was called out time and time again, and with his well known fairness asked the orchestra to share in the tribute. Numerous floral pieces were banked upon the stage, reflecting the special admiration of prominent music lovers, and altogether Mr. Hertz has reason to thoroughly enjoy another artistic triumph. We hear upon good authority that the Sunday concert was also crowded and the enthusiasm duplicated. It is again a sign for any city when the musical public shows up in sufficient numbers and displays sufficient enthusiasm to prove that symphony concerts attract constantly increasing numbers and do not tire the people.

LOS ANGELES SYMPHONY CONCERT

(Continued from Page 1, Col. 4.)

Rothwell and expressed to both their heartfelt appreciation of what is being done for them in the way of higher music. The writer was glad to be among those present for he noticed that both Mr. Clark and Mr. Rothwell enjoyed this experience, although their hands, no doubt, must have been pretty well worn out by the time two thousand people had shaken them.

After the concerts the audience partook of refreshments in the lobby of the theatre, which part of the reception was under the supervision of Mrs. Caroline E. Smith, secretary-manager of the Philharmonic Orchestra. It was a public reception with a vengeance, for the lobby and sidewalk, from which there is nothing more public in any community. Mr. Clark and Mr. Rothwell have reason to feel gratified with the result of this first pair of concerts of the fifth season. Notwithstanding the fact that musical activities continue in Los Angeles during the summer, the attendance of these winter concerts are always increasing, which proves that there is a demand for regular season concerts in the Southland. Mr. Clark is willing to give the people of Los Angeles these concerts at great personal expense, and we feel that this generous gift should be appreciated with gratitude unless someone else were willing to relieve Mr. Clark from his financial responsibility in this respect.

Warren D. Allen, organist of Stanford University, will present the following programs at Stanford Memorial Church: Prelude, October 25, at 4:15 p. m.—Prelude, Fugue and Variation (Ch. Franck); Marche Nuptiale (Alex. Guilmant); Litany—"Rest in Peace, All Souls Departed" (Franz Schubert); Allegro Deciso (Henri Daller). Sunday, October 28, at 4 p. m.—Vesper Musical Service—Thursday's program will be repeated. Tuesday, October 30, at 4:15 p. m.—Fugue in A minor (J. S. Bach); Canon in D minor (Schumann) Sunset Shadow (George W. Andrews); Pat Lux! (Let There Be Light!) (Th. Dubois).

William Andrew Clark, Jr., who is founder of the Philharmonic Orchestra of Los Angeles, has extended the time for the submitting of compositions to be judged for the prize offered by him, until January 1, 1934. All other conditions governing the contest remain the same; for the best symphony or symphonic poem \$1000 is proffered and for the best chamber-music composition the prize is \$500.

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LOS ANGELES TO HAVE A TEMPLE OF MUSIC

Three Hundred Members of the Civic and Arts Association and Representatives of Numerous Civic, Social, Business and Welfare Organizations Inaugurate a Campaign for a Bond Issue at the Municipal Election Next Spring to Build a Memorial Auditorium, Music and Arts Temple

BY BRUNO DAVID USSHER

LOS ANGELES, Oct. 20.—Inaugurating the campaign for a bond issue at the municipal election next spring to build a memorial Auditorium-Music and Arts Temple, more than 300 members of the Civic Music and Arts Association and representatives of numerous civic, social, business and welfare organizations met in the Elite banquet hall last night to discuss means and formulate plans.

B. F. Pearson, president of the Civic Music and Arts Association, was chairman of the meeting. The procedure was characterized by a joyous, whole-hearted, co-operative spirit. Patriotism was the keynote, Alexander Stewart, executive director, aptly expressing the movement as a "citizenship program through music."

"Los Angeles needs an auditorium seating not less than 15,000 and if possible 20,000 people, which will make the city not only the first convention city on the coast, but the foremost convention city of the United States," Ben F. Pearson, president of the Civic Music and Arts Association, declared amidst rousing applause last evening at the Elite banquet hall, where representatives of thirty leading organizations met under the auspices of the Civic Music and Arts Association to launch a city-wide campaign for a municipal auditorium and war memorial, bonds for which are to be placed on the ballot next May.

"We have not made any plans where this auditorium is to be located. This will be decided by a committee of representative citizens. It has been suggested to build the auditorium in such a manner that by means of sliding walls it can be reduced to a seating capacity of four to five thousand for concert and opera performances," said Mr. Pearson.

Organizations represented at the meeting and favoring the suggestion were: Chamber of Commerce, Men's City Club, Friday Morning Club, Ebell Club, Gamut Club, Ellis Club, Orpheus Club, Lions Club, Rotary Club, Musicians' Mutual Protective Union, American Legion, National Guard of California, Association of the Armies of the United States, Hollywood Community Chorus, Hollywood Musicians Club, Los Angeles Music School Settlement Association, Community Music Department, International Institute of the Y. W. C. A., High School Music Departments of Los Angeles, Music Trades' Association of Southern California, Los Angeles City Teachers' Club, Boy Scouts, American Guild of Organists, City Music Department of the Elementary and Intermediate Schools, Los Angeles Music Teachers' Association, Dominant Club, Matinee Musical Club, Los Angeles Oratorio Society.

One phase of the educational value of music toward citizenship was strikingly brought to mind by Mexican Consul L. Garza Leal, who, speaking in behalf of 108,000 Mexican residents, declared that "music was in the soul of the Mexican people, and that whether the question of international recognition or of patriotic unity, music would prove an important factor in the communion."

The speakers and their subjects were as follows: Mrs. George H. Clark, chairman International Committee of the Y. W. C. A., and member of the Los Angeles Board of Education, on "Music as a Medium of Peace"; Mrs. J. J. Carter

on "Community Spirit"; F. Carothers, of the Musicians' Mutual Protective Association, on "Music: A Medium in Industry"; "Leandro Garza-Leal, Consul for Mexico, on "International Good Will Through Music"; Dr. Edgar P. Maguin, Rabbi of B'Nai B'rith Temple, on "Music: The Universal Note in Religion"; Rev.



ASHLEY PETTIS
The Unusually Endowed Young California Pianist Who Will Give Two Concerts in the Bay Region After Establishing for Himself a National Reputation

J. Whitcomb Brougher, pastor of Temple Baptist Church, on "Community, Shards and Flats," and Col. Richmond, United States Army, on "Music: A Tribute to Service and Courage."

Arrangements for the banquet were made by Charles C. Draa, prominent pianist and teacher. He is secretary of the organization's campaign committee in the matter of the bond election. He said that he would appoint a committee of one hundred representative citizens, who in turn would each designate a committee of ten or more to foster the campaign.

Chairman Pearson in his introductory remarks said he could conceive of no greater or more fitting memorial to the service men of the World War than a temple dedicated to music and art and that such a monument would lend itself to the educational and commercial growth of Los Angeles, artistic progress

(Continued on Page 11)

1,500 APPLAUD CHAMBER MUSIC PROGRAM

Scottish Rite Auditorium Crowded at Opening Concert of Season—Horace Britt Receives Enthusiastic Ovation—Schubert Quintet and Schoenberg Sextet Given Exceptionally Intelligent and Artistic Interpretation—Organization in Fine Form

BY ALFRED METZGER

Scottish Rite Auditorium was crowded to the doors last Tuesday evening, October 30th, when the Chamber Music Society of San Francisco, with Horace Britt as guest artist, made its initial bow before the musical public of San Francisco at its opening concert of the seventh season. We know of no city

splendid artist deserved the compliment of the ovation accorded him. Furthermore he demonstrated subsequently, during the interpretation of the program, that our recollection of his superior facilities had not been at fault, but that he still maintains that prominent position among the foremost cellists which he so justly occupies in this country. His three years' absence from this city have not dimmed the lustre of his accomplishments, nor have they affected the beauty of his tone or the judgment of his phrasing. Again we noted the delightful discrimination in the expression of refined musical thoughts; again we admired the clarity and sonority of the pizzicati; again we revelled in the incomparable freedom of bowing; again we cherished the warmth of expression and irresistible singing quality of tone. More than ever we are convinced that Mr. Britt is not only a finished artist, but truly a master of his instrument. Both in the ensemble as well as solo passages he proved himself thoroughly competent to cope with the most intricate and delicate nuances of uncompromisingly artistic cello interpretation.

The beauty of an efficient chamber music performance lies in the purity of the art that is presented. In almost any other form of musical interpretation there are opportunities for artistic "trickery" or for chances to stoop to "popular" taste. Chamber music programs, however, require the acme of musicianship if they are to be interpreted in a serious and craftsmanlike manner. Either a chamber music concert is artistic or it is not. There is no middle way. And this first concert given by the Chamber Music Society of San Francisco belonged to the artistic phase of reading works of classic beauty. Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner matched the artistry of their guest in a manner to send thrills of artistic gratification down the spinal column of anyone appreciative of true art.

It would have been difficult to select a work worthier to begin our chamber music season with than the Schubert Quintet in C major, Op. 163 for two violins, viola, and two violoncelli. Throughout the turmoil of musical regeneration, modernism, futurism and cacophonism the masters of the classic period survive in their pristine splendor. And while the intricacies of the modern sound may easily be overcome by anyone who possesses the patience to conquer their technical difficulties, the artistic conquest of the classics rests upon successful accentuation of the beauty of simplicity, and that is the supreme test of genuine musicianship. And because the Chamber Music Society is able to pass this test of giving us a reading of Schubert wherein breadth of conception alternates with sprightliness of cheerful moods, and wherein every succeeding nuance of sentiment is presented with simple appreciation of its inherent message we regard it as one of our greatest assets in the cultural progress of the community.

Schoenberg's Verklarte Nacht was evidently written before this writer ventured into the mazes of confusing futurism. It sounds even more effective upon repeated hearing than before. It is redolent with passion and charged with

(Continued on Page 11)

After the lights are out

The Steinway Speaks:



Liszt knew and loved me. Wagner knew and loved me. Rubenstein, Berlioz and Gounod knew and loved me. I have been the companion of genius for two generations. My name is the Steinway Piano.

What was there about me that caused Franz Liszt, forty years ago, to say of me: "You afford delight even to my old piano-wearers' fingers?"

Why did Richard Wagner, writing from Bayreuth in 1879, declare: "Sounds of such beauty as those coming from my Steinway grand flatter and coax the most agreeable tone-pictures from my harmonic melodic senses?"

Why did Gounod, who gave us "Faust," write to my makers in 1888, "Mme. Adelina Patti joins me in the ecstasy and mutual admiration of your product . . . I am overjoyed at the consciousness of being the possessor of one of your perfect instruments?" And what was it that stirred the mighty Dr. Joseph Joachim to assert: "Steinway is to the pianist what Stradivarius is to the violinist?"

Companion of genius indeed have I been! Sometimes, when the stage is dark and the lid over my strings is down, I brood over my long years of such companionship.

I see Adelina Patti again, blowing kisses,

What does the Steinway piano think about, when the curtain is down and the lights are out, and the artist and the audience have departed? Eloquent enough the Steinway is when the moods of others are voiced on its wondrous strings. But what are its own moods and longings? Listen! It is about to speak to us



and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous rhapsody over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties, and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to these who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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TWENTY-THIRD YEAR

MUSIC WEEK GENERALLY OBSERVED

San Francisco's third Music Week proved another success, hundreds of concerts being given during a period of unprecedented musical activity. It seems to us that the proper time for Music Week should be that part of the year when musical activity is somewhat slack and when the public is in need of musical entertainment. This year's Music Week, however, came at a more inappropriate time as far as the encouragement of local events was concerned. The season had just opened with an array of big events. The San Francisco Symphony Orchestra alone gave six concerts during eight days. Sunday afternoon, October 28, was the first Pop concert at the Curran Theatre. Wednesday night was the first Auditorium concert under the auspices of the City of San Francisco. Thursday night the orchestra played in Berkeley. Friday afternoon was the first of the second pair of regular symphony concerts at the Curran Theatre. This (Saturday) evening the orchestra plays in Oakland, and tomorrow (Sunday) afternoon will be the second of the second pair of regular concerts at the Curran Theatre, and all of them practically crowded.

Monday afternoon Mr. and Mrs. Uda Waldrop appeared at the Colonial Ballroom of the St. Francis Hotel as one of the attractions of the Ida Scott Fortnightly events, together with Miss Maud Wellendorf. Monday evening Frances Alda and Lionel Tertis, with Margaret Hughes as accompanist, gave a concert at Scottish Rite Auditorium. Tuesday evening the Chamber Music Society of San Francisco opened its season at Scottish Rite Hall, all in addition to the symphony concerts above mentioned. Tomorrow (Sunday) afternoon Tito Schipa will appear at the Columbia Theatre. All of these events are regular concerts of the season, having no connection with Music Week.

The Music Week will be reviewed briefly in next week's issue as the paper goes to press before it is possible to pay attention to the entire program. It seems to us that Music Week should be given after the conclusion of the regular season in April or May. The National Music Week will be given in May, and it would have been the proper thing to celebrate this occasion in connection with that of the National United States. The present arrangements did not only work a hardship on artists and the musical public which wanted to hear the regular events scheduled, but especially on the writers, who already had more to do than they could properly take care of. However, everything prior to the paper going to press went off according to schedule, and no doubt enough people were present to make the Music Week events interesting and enjoyable. We reserve further comment until next week.

FRANCES ALDA-LIONEL TERTIS RECITAL

Enthusiastic Audience Applauds Artists for Enjoyable Rendition of Varied Program—Margaret Hughes Plays Excellent Accompaniments

BY ALFRED METZGER

An audience that made up in enthusiasm what it lacked in numbers attended the concert given by Frances Alda and Lionel Tertis at Scottish Rite Auditorium last Monday evening, October 29. The program, which will be appended to this article, presented nothing of a sufficiently impressive nature to require detailed review. The compositions were not of a character that were notable either because of their novelty nor their

special importance from the standpoint of concert works. The only two major works interpreted were two operatic arias, one Mozart's Il Re Pastore and the other the prison aria from Bolto's Meftofele. Neither of these revealed Mme. Alda for her special forte.

We have heard this excellent artist on previous occasions and noted that she was not in as clear a voice as usual, nor did she give every ounce of artistic energy she possesses. Still, her work was sufficiently enjoyed by the audience to earn her spontaneous, enthusiastic and prolonged applause. She certainly looked very charming in a handsome gown of silver brightness and exhibited sufficient of her art to reveal the special features of her vocal distinctions. She was generous with her encores and in the main her selections were dignified. In conformity with the times, she interpreted a few songs by American composers, among which The Song of the Open, dedicated to the artist by Frank La Forge, was not by any means one of the least enjoyed. There was not any question but that Mme. Alda scored a decided personal triumph and she has every reason to feel gratified with her San Francisco success.

Of course, the surprise and delight of the concert was Lionel Tertis, the associate artist and soloist of exceptional ability. He drew a big, rich and resonant tone, plays with unerring accuracy to deep emotional expression and commands a technique of remarkable fluency and accuracy. Indeed, he succeeded in playing many a phrase on the viola which some violinists would find difficult to play on the violin. He was, in fact, the most difficult instrument to play. The compositions he interpreted were principally arrangements, transcriptions or violin works. We did not recognize one important work specially written for the viola, and yet there surely are some compositions in this neglected instrument. True, they may be somewhat heavy and difficult to appreciate by laymen, but a musician of Mr. Tertis' standing should have extended us the courtesy of playing at least one noteworthy and characteristic viola composition. There were enough of our professional musicians in the audience to justify such action. Nevertheless, Mr. Tertis' playing aroused just enthusiasm. He is a master of his instrument and the one he plays is one of the most beautiful we ever listened to.

Margaret Hughes accompanied both artists and revealed her artistic growth in no small degree. She played with a tone of delightful quality, a fluency which is marked for its assurance and a care in phrasing and articulation that is rarely to be met with. Her accompanists possess in quite that degree. Her accompaniments certainly stood out nobly in such distinguished company. Mrs. Hughes belongs to those artists for whom we are waging continuous battle for recognition. Fortunately for her she has conquered for herself a commanding position on the American musical firmament.

The complete program was as follows: (a) Sarabande (Sulzer), (b) Tampusdi di Minuetto (Grazioli), (c) The Curran (Tartini), (d) The Curran (Tartini), (e) 15th Century Arrangement by Bax), (f) Amarilli (Caccini), (g) Quelle Souffrance (Lecornand), (h) The Soldier's Bride (Rachmaninoff), (i) Chanson Norvegienne (Fourdrin), Mme. Alda; (j) Il Re Pastore (Mozart), Mme. Alda and Mr. Tertis; (k) Edie (Faure), (l) Partita (Bach), (m) Rebekah (Rebikov), (n) Albalto (Wolstenholme), Mr. Tertis; (o) A Meftofele (Bolto), Mme. Alda; (p) The Londonderry Air (Arranged by L. Tertis), (q) The Answer (Wolstenholme), (r) Sunset (L. Tertis), (s) Tannhourin Chinois (Kreisl), Mr. Tertis; (t) The Answer (Wolstenholme), (u) The Answer (Kramer), (v) Soft Footed Show (Lie), (d) The Singer (written for and dedicated to Mme. Alda) (Maxwell), (e) The Song of the Open (written for and dedicated to Mme. Alda) (LaForge), Mme. Alda.

TWO POPULAR SYMPHONY CONCERTS CROWDED

San Francisco Symphony Orchestra, Under Direction of Alfred Hertz, Enthusias Twelve Thousand Music Lovers at Two Big Concerts

BY ALFRED METZGER

The season of Popular Symphony Concerts opened at the Curran Theatre last Monday evening, October 28, before a crowded house, which again showed its enthusiasm by giving Alfred Hertz the third big ovation since the music season opened. The program was chosen with that fine sense of taste which Mr. Hertz always displays in the selection of his numbers. It began with the Raymond Overture by Thomas, the graceful melodies and invigorating rhythms of which created a tingling sensation in the ears of all music lovers present. It was interpreted with that spontaneous virility and abandon which has endeared both conductor and orchestra to the audience, the impressionistic and realistic

Smetana's Symphonic Poem Vltava, with its realistic description of the famous river and the introduction of a number of charming Bohemian folksongs, delighted the audience greatly, while selections from Rimsky-Korsakov's opera, The Sadko, in the form of a symphony emphasized the beauties and richness of harmonization identified with the works of the latter-day Russian composers. Ravel's Mother Goose Suite represented the ultra-modern school of composition and pleased those who revel in the impressionistic and realistic idiom of the new writers. Kreisl's Caprice Viennois, so skillfully arranged by Alfred Hertz for orchestra, aroused the greatest enthusiasm of all, and upon insistent demand had to be repeated. Mr. Hertz's arrangement of this work was especially effective, inasmuch as he retains the lightness of the composition where the composer meant to attain an effect of feathery daintiness, while he emphasized the broader episodes with beautiful re-enforcement of the celli. It proved an exceptionally ingenious arrangement and

was worthy of the enthusiasm it aroused. The concluding number was one of those classics of orchestral literature, Weber's Freischütz Overture, which, when played like the San Francisco Symphony Orchestra did under Mr. Hertz's direction, never fails to awake unadulterated joy in the hearts of music enthusiasts.

The Exposition Auditorium housed one of the highest audiences ever assembled there when Conductor Alfred Hertz raised his baton to give the signal for the beginning of the program on Wednesday evening, October 31. Dvorak's New World Symphony was the introductory number and he was given in masterly fashion. The temple were in the main given with greater deliberation than has been the case in the past, unless the writer is greatly mistaken. This was specially true of the largo and scherzo movements. Somehow this avoidance of even the least sign of impetuosity added to the beauty of the well turned phrases. It was one of the most impressive readings of this work we have heard, and the audience was visibly impressed with the splendid musicianship displayed by conductor and orchestra. Brasses and reeds vied with the strings to interpret the haunting melody, and ever changing sentiments with careful and evenly balanced coloring.

After the intermission, Claire Dux, a soprano new to us in the Pacific West, sang *Deh vieni non tradir* from Mozart's Marriage of Figaro and later on the program *Aria from Weber's Freischütz*. The artist gave evidence of unquestionable mastery of vocal expression. Her voice, particularly in the high tones, is of a flexible and velvety quality, and she sings with consummate artistry. Her beautiful legato singing, the exquisite manner in which she covers her high tones, the slight modulation she introduced in her phrases and her splendid diction combine to make her a vocalist of supreme proficiency. Only the finest kind of an artist can sing Mozart's arias satisfactorily, and Mme. Dux sang this aria more than satisfactorily; she sang it entrancingly. Possessing a lyric soprano voice, the beauty of which lies in the middle and high tones, these were phases of the interpretation of the Freischütz aria where in the low tones might have been uttered with more resonance and sonority, but from the interpretative standpoint Mme. Dux's rendition of this work could not be found fault with. It was a most enjoyable performance. On both occasions the orchestra played the accompaniments with refined finish. Mme. Dux received a well-earned ovation, obliging her to come time and time again to the stage, which she did with grace and firmness. In deference to established custom, Mme. Dux did not sing an encore, but after the second aria she sang Schubert's Ave Maria and Chanson Indou, with Uda Waldrop at the piano. The latter shared in the artist's triumph and entitled to a hearty recognition for his excellent performance.

Kreisl's Liebesleid and Caprice Viennois, both arranged for orchestra by Alfred Hertz, proved two favorites with the audience, and again the last named had to be repeated. We reiterate—a more effective arrangement of these delightful gems than these of Mr. Hertz, but we have no imagination to suggest changes in both compositions is retained and their grace is not marred by top-heavy instrumentation. The ever inspiring Tannhauser March, interpreted as only Hertz can do, closed the program that will linger in the minds of all who heard it.

J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, and one of the forces responsible for the success of these concerts, extended greetings to the audience in the name of Mayor Rogers. The mayor was accompanied by his wife and congratulated the people upon their support of these concerts, which he said was one hundred per cent greater than last year, and this means a great deal. Mr. Hayden was heartily applauded for the share he has taken in musical development in San Francisco.

FRANK CARROLL GIFFEN JUSTLY PRAISED

The many friends and admirers of Frank Carroll Giffen are no doubt delighted to hear of the well-merited tribute paid him in the song of the week and the San Francisco Opera Company, who recently scored such a brilliant artistic triumph here. The unqualified praise bestowed upon the thoroughness and excellence of his teaching by such artists as Beniamino Gigli, Adamo Didur, Giovanni De Luca, and others, has been repeated elsewhere in this issue, certainly proves beyond a doubt that occasionally a competent teacher receives credit for the splendid work he accomplishes. There are times, after all, when the prophet is rewarded in his native environment. Since these expressions were uttered in the presence of others and since they breathe the spirit of sincerity, Mr. Giffen has every reason to feel proud of such universal approval.

The comments were the result of hearing some of Mr. Giffen's advanced students sing, and evidently these advanced students have not only heard but their recognition of Mr. Giffen's pedagogical advantages justifies the assumption that not all students they hear reflect such credit upon their teacher as those who sang for them at Mr. Giffen's studio.

Miss Ada Clement and Miss Lillian Hodghead, directors of the San Francisco Conservatory of Music, will leave for November 22 for their tour of the East to play in ensemble concerts with Rebecca Clark and May Mukle. They will feature Miss Clark's Trio for piano, violin and cello. Miss Clement and Miss Hodghead will visit as well the leading music schools and colleges throughout the East to gain new ideas for their local conservatory.

THE DETOUR

BY ANIL DEER

How aggravating, when on a bitberto enjoyable auto tour, to encounter a barricade formed of rough boards, supported on saw horses, decorated with red danger lanterns and bearing the sign, "road closed, turn to right for best temporary route to somewhere."

Should touring be a new joy the abrupt chance, from a smooth road to a rocky bumpy one, will only be regarded as a misfortune, but, if it has become a matter of routine, philosophic thoughts will give consolation.

The first use of the mechanical abilities of the machine driven, knowledge that the springs are in good order and well oiled, the engine hitting on cylinders, rimes tight, valves have been ground and compression is great; oh! fine, good trends on all the tires, no doubt of pulling through, no matter how numerous the ruts or deep the said.

Reassured as to the powers of locomotion the new road, the new kind of experience, and enjoyment extracted between bumps. Off the beaten path are found the rarest and most beautiful sights, if in the mode of nature, usually and erroneously referred to as "wild." Compensation is received, no matter how bumped or dusty the traveler.

Vocalists pursuing their studies are frequently compelled to make detours, like the novice at driving, the first met with is apt to be unjustly viewed as a calamity. One who has neglected to gain adequate control of breath, either through lack of knowledge or energy, will find an insurmountable obstacle in their path. Insufficiency of breath prohibiting correct phrasing, tone devoid of correct brilliancy; and the red danger lantern, failure to stay true to pitch. A detour on the path of breath development is compulsory, if regarded from a true angle, enjoyable. Improvement of health will be immediately noticed; control of the instrument in place of the instrument controlling the singer, will give an added inner noise which is delightful to the owner.

Another will find that neglect of vowel and consonant training has erected a barrier on the road of progress; diction poor, the intended meaning of the words of the poetry impossible. Again a forced detour, as ever pleasurable. New fields of beautiful thoughts in poetry will be revealed when the inner path is traversed.

Realization that memory needs training will cause a detour. Thought in interpretation impossible when hampered by the restriction of a necessity to see the music. This detour brings joy which must be experienced to be realized.

How often the remark is passed, "I have learned a wrong method and must begin all over." This is a detour, it is not a detouring again, it is only a detour. When touring one does not return to starting place, because of an obstruction in the road, one goes on, over, around, or even under that which hinders. In the course of a short trip one may never meet with a detour but on a long journey there are many.

The student who aims at perfection has a long road to go and must expect, eventually learn to enjoy, detours. Ever bearing in mind the salient fact, a detour is not a re-tracing but is the "best temporary route" to the intended destination.

HORACE BRITT SOLOIST WITH SYMPHONY

Tomorrow afternoon in the Curran Theatre the San Francisco Symphony Orchestra, under the leadership of Alfred Hertz, will give the second concert of its Sunday Symphony Series with Horace Britt again appearing as soloist. The program will be a repetition of that presented Friday afternoon. Britt, who formerly occupied the solo "cello position with the Symphony here, has for the past three years been with the famous Letz Quartet of New York, and the announcement of his re-appearance with the orchestra has been greeted with great enthusiasm by music lovers. At this pair of concerts he is performing the difficult "Schelemo" of Ernest Bloch, a work which he introduced to symphony patrons several years ago, and which has since become a favorite on concert programs throughout the East and in Europe. The balance of this week's program consists of two works new in the orchestra's library, the Second Symphony in A minor of Saint-Saens and Charpentier's suite, Impressions d'Italie. The latter number is a delightfully descriptive composition in five movements, Serenade, At the Fountain, On Muleback, On the Summits, and Naples.

For the second Popular Concert, which is scheduled for next Sunday afternoon in the Curran, a program of the more popular light classics will be presented, the principal feature of which will be the first performance of an Elveto to an Unknown Hero by Paul Martin of Oakland. Other items announced are the prelude to Wagner's Mastersingers, the second L'Arlésienne Suite of Bizet, Grieg's Heart Wounds and Last Spring, the Lucinal Aubade for violin instruments and harp, and Goldmark's Sakuntala Overture.

MUSICAL-TEA

Lorraine Ewing, pianist and teacher, presided at a musical-tea at her studio on Ashbury street last Saturday afternoon. A delightful and informal program was presented by her adult pupils, including the Misses Winifred Brown, Sophie and Helen Jachert, Mesdames Tronzone and Wheeler and Miss Ewing closing the program with two attractive numbers. Delightful refreshments added to the pleasure of the afternoon.

SCHIPA WILL SING TOMORROW

Selby C. Oppenheimer will inaugurate his series of Sunday "Pop" concerts auspiciously at the Columbia Theatre tomorrow afternoon when that popular playhouse will be filled to capacity in anticipation of one of the most attractive song recitals of the early season. Tito Schipa, the famous lyric tenor of the Chicago Opera Company, will be the artist, and the noted operatic star who is known as one of the best recitalists in the country today will be the magnet that will draw the throng.

Pierre V. R. Key, the well-known musical authority, whose national letter on New York musical conditions is read by thousands across the land, in his last review covering Schipa's New York concert, stated: "His smooth, aristocratic voice made an instantaneous impression. His musicianship and charming straightforward style made him many friends. He was in high humor and voice, and that facility he possesses for spinning out the tone to a gossamer thread of fineness was in good working order. What a satisfaction to hear a legato such as is amongst the resources of this artist, and such distinction in interpretation. His audience applauded him with ecstasies until it became almost an imposition."

Schipa will be introduced to San Franciscans in a specially-interesting program and Manager Oppenheimer, who is bringing him to the West, predicts a glorious success for tomorrow's recitalist. With Frederick Loncas at the piano the following numbers will be given: "Maurill" (Cavendish), (Nina, Persepolis), Mr. Schipa; "Mann" (The Dream) (Massenet), Mr. Schipa; "Romanza" (Schumann), La Calesa (Goyescas) (Granados), Mr. Longas; Ave Maria (Schipa), At Parting (Rogers), Suzanne (Calcevecchia), Mr. Schipa; "Princesita" (Pardilla), Harlequin's Serenade (from Pagliacci) (Leoncini), (Chil se Calo) (Barcelo), Mr. Schipa; "Danza V" (Granados), Zapateado (Longas), Mr. Longas; Granadinas (Barrera), Ay-ay-ay! (Perez-Freire), Mr. Schipa; Elisir d'Amore (A further tear) (Donizetti), Mr. Schipa.

On Sunday afternoon, November 11, Schipa will be heard in the same theatre in an entirely different list of compositions.

The second artist in the Oppenheimer "Pop" series will be the famous violinist, Efrem Zimbalist, who then he has visited here often in the last several years has not appeared as a recitalist in San Francisco for many seasons. Zimbalist was the first of the famous Auer group of Russian violinists to electrify America. Twelve years ago the young violinist created a sensation when he appeared as the soloist with the Boston Symphony Orchestra. Since then the name of Zimbalist has been a household word among music lovers. His colossal art and fine musical seriousness are second to none, and as a popular favorite Zimbalist stands in a class by himself. Zimbalist will appear but once in San Francisco on his coming tour—in the Columbia Theatre on Sunday afternoon, November 18th. His excellent program will include the Lalo Symphonie Espagnole, Bach Prelude, Beethoven's Romance, Saint-Saens Havanna, Zimbalist's own arrangement of the Elms-Korsakov Coq d'Or, Auer's arrangement of the Tschakowsky Andante Cantabile, and by special request the Zigeunerweisen of Sarasate. Emmanuel Bay will play the accompaniments for Zimbalist.

On Sunday afternoon, November 25th, Josef Lhevinne will be Oppenheimer's Columbia attraction. The great pianist has been absent from the west for several years and his return will be welcome. A program of colossal proportions, including the Beethoven Op. 26 Sonata, a Chopin group, important works by Liszt, the Schubert-Ever arrangement of the Blue Danube and many other splendid compositions will be the Lhevinne offering.

On December 9th, Oppenheimer will present a unique solo and solo recital for violin and piano in which the celebrated Russian musicians, Paul Kochanski and Arthur Rubinstein, will be the participants, and on December 16th, in this series, Anna Case, the beautiful and popular soprano, will be the last attraction before the holidays.

This series of events is in reality a "Pop" series in so far as the artists included are all national favorites and Oppenheimer has made the admission price so low that every music lover may enjoy these fine artists. Tickets can be secured for any of the above events at Sherman, Clay & Co., now, at a scale as low as 50 cents, and no higher than \$2.

GREAT PIANISTS COMING

February, 1924, will be a great month pianistically for San Francisco for Manager Selby C. Oppenheimer has concluded arrangement to bring to this city at that time two of the greatest pianists of the present day, if not of all time. On Thursday night, February 7th, Vladimir de Pachmann, the erratic Pole, will play a program in the Exposition Auditorium, his only appearance here during the season, and on Friday night, February 29th, the great Paderewski likewise will make his only appearance in northern California in San Francisco's Auditorium.

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IMPRESSIONS D'ITALIE - CHARPENTIER
Second "Pop" Concert Sunday, Nov. 11th

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VLADIMIR SHAVITCH AS CONDUCTOR

Vladimir Shavitch, the distinguished pianist, husband of Tina Lerner, whose skill and artistry is so well known on the Pacific Coast, has recently been added to the faculty of the famous Eastman College in Rochester, New York. In addition to his pedagogical faculties he will conduct the Rochester Philharmonic Orchestra in a number of concerts. This orchestra, for which ambitious plans have been made, is expected to develop rapidly under the able direction of the trimvirate of conductors who will guide its destinies this year—Albert Coates, Eugene Goossens and Vladimir Shavitch. Mr. Shavitch scored decided triumphs as conductor in South America and Germany during the last few years, and his successes abroad have obtained for him this splendid call to Rochester. Mr. and Mrs. Shavitch arrived in America some time ago and are now residing in Rochester, where their artistic duties will retain them for the present.

HOTHER WISMER'S CONCERT

Much interest is being manifested in the forthcoming violin recital to be given by Hother Wismer in the Concert Room of the Fairmont Hotel on Friday evening, November 9. An excellent program has been prepared with that care and taste which always accompanies an event given by Mr. Wismer. The assisting artist will be Eva Koenig Friedhofer, mezzo soprano, who will sing a number of Brahms songs with that finish which characterizes all her work. Benjamin S. Moore will be the accompanist, and it is hardly necessary to add that he will prove a most enjoyable addition to the event. The complete program will be as follows: Louis Spohr—Adagio Op. 145, Max Reger—from Sonata, Op. 42, (for violin alone); Max Bruch—Violin Concerto No. 3, in D Minor, Op. 58, Hother Wismer, first time in San Francisco; Songs—Love for Ever, Serenade, Longing at Rest, Cradle Song of the Virgin, Op. 91, with viola obligato, (Johannes Brahms); Eva Koenig Friedhofer; Max Bruch—Romance, in A Minor, Mary Carr Moore—Pastorale, Theodore Vogt—Andante Cantabile, Jeao B. Cartier—La Chasse, Hother Wismer.

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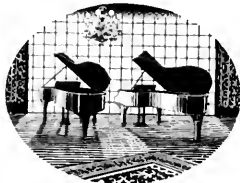
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SYMPHONIC ENSEMBLE OF SAN FRANCISCO

The Travels of No. 10778 and No. 10623

An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinc-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



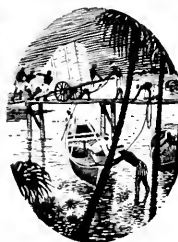
was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-

fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented byways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost superhuman. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.



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Godowsky has paid his tribute to the Knabe tune and again—but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

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With the return a few days ago of Alexander Saslavsky, who is the director of the newly organized Symphonic Ensemble, comes the announcement of a most interesting list of works which are to be presented by him this season. Beginning Tuesday evening, November 13, Mr. Saslavsky will direct the first of twelve evening concerts at the Bohemian Club in the Jinks Room and between now and next May, when the series will be concluded, instrumentation will be heard in a more varied form than San Francisco has experienced in her music history. The multifold combinations of woodwinds, strings, brasses with their accompanying tympani and percussions, promise the most acceptable of literature and Mr. Saslavsky has announced several numbers now in preparation. Many are novelties and others of so rare a performance as to be fresh even in a repeated hearing. Schoenberg's "Sextet" was first played in America by Mr. Saslavsky at Denver in 1915 and he will play it here. The Chausson "Concerto" for violin and piano, with string quartet accompaniment, will be played by himself and Miss Herma Meuth who appeared recently at the Hollywood Bowl as pianist with the symphony orchestra under Conductor Emil Oberhofer.

Korngold will be represented by his Sextet and a novelty, Much Ado About Nothing, for strings, woodwinds and horns. Dvorak will be heard through his Concerto for strings and piano, and his Waltzes for strings, woodwinds and brass. Brahms' Songs will also have the latter arrangement and a Bocherian Quintet will be revived. The list also comprises the Paderewski Sonata for violin and piano, a Beethoven Septet, Max Regers' Quintet for clarinet and strings, Jongens' Quartet, a novelty; a Mendelssohn Octet, a Schubert Octet for strings, accompanied by clarinet, bassoon and horn, Gade's Quartet for strings, a Wolf-Ferrari piano Quintet and symphony for strings, woodwinds and horn, and a Beethoven Duet for violin and piano. Mr. Saslavsky has spoken highly of Max Gerson, a cellist, who is anxious to come to California in spite of permanent New York engagements. This series is being directed by Alice Seckels.

PACIFIC MUSICAL SOCIETY CONCERT

Considerable time has elapsed since the music-loving public has had an opportunity of hearing Mr. Kajetan Attl as solo harpist and his appearance with the Pacific Musical Society will be received with the greatest of pleasure by the members. Mrs. Banks, the president, deserves great credit for her display of wisdom in selecting and engaging Mr. Attl for the next concert. Mr. Attl enjoys a high reputation as harpist, both in Europe and in America. Born in Prague, he studied piano and harmony under the great Dvorak, and the harp under Harnau Trucek, accounted the greatest teacher for this instrument. In America, his adopted country, and in Canada Mr. Attl has won anew the fame that came to him in the concert halls of the old world. His playing is of a fine virtuosity, distinguished for a delicate quality of silver tone. Mr. Attl has received high praise by each of the local musical critics. Mr. Attl shows the wonderful possibilities of the harp, its beautiful smoothness and the broad tones, and is considered by many one of the finest living harpists.

Miss Augusta Hayden is a local resident and has been identified with numerous concerts given in the city. She has received a great many complimentary criticisms in regard to her beautiful voice. She is a lyric soprano, and sings with a great deal of sympathy and style.

Miss Esther Deininger and Mrs. Albert George Lang will play the beautiful sonata, one of the few works, which is especially written for two pianos. Mrs. Horatio Stoll will be an excellent accompanist. The program is as follows: Sonata in D major for two pianos (Mozart), Miss Esther Deininger and Mrs. Albert George Lang; L'Esperance (d'apres les Elles de Leconte de Lisle) (H. Renie), Kajetan Attl, solo harpist; (a) Lunge del Caro Bene (Secchi), (b) The Little Shepherdess (Sibella), (c) Tex Yeux (Rabey), (d) Consecration (Manney), Miss Augusta Hayden, Mrs. Horatio F. Stoll at the piano; Bohemian Folk Songs (Attl), by request. Kajetan Attl, solo harpist; solo Opus 15, for two pianos (Arensky), Mrs. Lang and Miss Deininger.

MOISEWITSCH TO GIVE FINE PROGRAM

In his recital on the Elwyn Artist Series at the Curran Theatre, Friday Matinee, November 9th, Mr. Benno Moisewitsch, the distinguished Russian pianist, will play the following program: (a) Prelude in C major (Bach), (b) Sonata in C major (Waldstein), opus 53 (Beethoven); Etudes Symphoniques, opus 13 (En Forme de Variations) (Schumann); (c) Fantaisie Impromptu in C sharp minor, opus 66, (d) Waltz in C sharp minor, No. 2, opus 64 (Prelude in A major, No. 7, opus 28, (d) Prelude in C minor, No. 20, opus 28, (e) Prelude in F major, No. 23, opus 28, (f) Prelude in B flat minor, No. 16, opus 28, (g) Ballade in A flat, opus 47, Chopin; (a) Prelude La fille aux Cheveux de Lin (Debussy), (b) Bird Song, (c) Finnish Dance, (d) Karelian Dance (Falmgren), (e) Hark! Hark! The Lark! (Schubert-Liszt), (f) March Militaire (Schubert-Tausig).

The next attraction to be presented on the Elwyn Artist Series will be William Wade Hinshaw's production of Mozart's light opera, "The Impresario," with an all-star cast, including Frey Hemsu. The date for this attraction will be Friday Matinee, November 23, at the Curran Theatre.

PASMORE TRIO TRIUMPHS AT CLUB CONCERT

Large Audience Attending Pacific Musical Society's
Second October Program Enjoy Excellent
Ensemble Playing

BY ALFRED METZGER

The Pacific Musical Society gave its second October program at the Fairmont Hotel on Thursday evening, October 25th, in the presence of the usually large audience. The feature most interesting to the music lovers of this city was the reappearance of the Pasmore Trio after several years absence from the local concert platform. Judging from the artistic success that attended this reappearance it was indeed well worth waiting for. The Pasmore Trio consists now of the following members: Miss Mary Pasmore, violin; Miss Marie Sloss, piano, and Miss Dorothy Pasmore, violoncello. Suzanne Pasmore, who is now Mrs. Brooks, is unable to travel on account of her domestic responsibilities and therefore has given way to Miss Sloss, although she has not become disassociated from musical affairs.

One of the remarkable incidents at this concert was the fact that Miss Mary Pasmore forgot the violin part of the Ravel Trio and did not realize this loss until the trio was ready to begin. Without any further loss of time Miss Pasmore began to play the violin part by heart and continue to do so until the conclusion of the trio without missing a note. If this is not a remarkable feat, even for the most experienced and most gifted musician, we know not what it is to something extraordinary fine. Indeed this would have been worthy of comment if it regarded a well-known composition of the usual trio character, but it was especially notable because of the difficulties encountered in a Ravel Trio that bristles with intricacies and unusual harmonic and theoretical combinations.

The three members of the quartet gave this Ravel Trio a very excellent interpretation, bringing out its various unique characteristics with striking precision and ensemble effects. The Dumky Trio by Dvorak was interpreted with verve and vitality and its electrifying rhythmic phrases were negotiated with explosive precision spontaneity. Rachmaninoff's Serenade and Severn's Kitchen Dance also brought out the suave phrasing, the shading, unity of expression and genuine musicianship of the three artists. Miss Marie Sloss was especially noticeable because of her excellent piano interpretations. A genuine ensemble pianist is indeed rare and the Pasmore sisters were fortunate to find Miss Sloss able to occupy the vacancy left by Suzanne Pasmore Brooks.

Francesa Dwight Woodbridge was the vocalist of the occasion. It is always the purpose of Pacific Coast Musical Review to aid resident artists in their endeavor to obtain an impartial hearing. And many a time we offend the sensibilities of some of our friends by favorably commenting upon the work of a singer or player who does not conform to the standard set by fastidious music lovers. In the case of Miss Woodbridge we had occasion in the past to comment favorably upon her work when she confined herself to a program intended to serve as an entertainment instead of a serious concert program, and in the character of entertainer Miss Woodbridge exhibited certain notable advantages. But as a participant in a serious program such as is demanded by members of the Pacific Musical Society Miss Woodbridge was not at her element. There are certain features of her singing, notably a pleasing quality of voice and evident sincerity of expression, but the deviation from the true pitch is too frequent and too apparent to be overlooked even though we would prefer to be more encouraging and more complimentary. But it would neither be of benefit to Miss Woodbridge, nor just to other artists to overlook so serious a drawback, and if Miss Woodbridge wishes to gain recognition among serious music lovers she should find means to rid herself of the feature of her work which obviously does not impress her as being sufficiently pronounced to demand correction.

Miss Woodbridge sang two groups of songs and was accompanied by Frank Wenzel. The complete program was as follows: Trio A minor (Ravel); Pasmore Trio; Vocal—Air de Beatrice, from Etienne Marcel (Saint Saens), Villanelle (Sibella), O Bocca Dolorosa (Sibella), The Little Fish's Song (Arensky), Frances Dwight Woodbridge; Walter Frank Wenzel at the piano; Trios: Serenade (Rachmaninoff), Kitchen Dance (Severn), The Kitchen Dance (Severn), The Kitchen Dance (Severn), Pence (Fay Foster), Thou Art the Night Wind (Gaul), At the Spinning Wheel (Saar), Alpine Pastoral (Buzzi Peccia), Francesa Dwight Woodbridge; Walter Frank Wenzel at the piano; Dumky Trio (Dvorak), Pasmore Trio.

LORING CLUB OPENS SEASON AUSPICIOUSLY

Scotch Rite Auditorium was crowded to the doors on Tuesday evening, October 22nd, when the Loring Club gave the first concert of its forty-second season. As usual the delighted audience gave frequent evidence of its pleasure by spontaneous demonstrations of approval and demands for repetitions generously accorded by the club and its able director, Wallace A. Sabin. There is always a certain thrill in listening to a male chorus directed by a musician who knows how to obtain the maximum of effect with the minimum of effort. And Mr. Sabin is exactly such a director.

The first concert of the season always benefits from the effect of rest that precedes it and the voices of these men who are banded together to rejoice in song and to give happiness to their friends with the enthusiasm of their efforts rang out with freshness, resonance and tonal balance. Their interpretations were intelligent and exhibited those contrasts of emotional sentiments which the variety of the program called for. It was an unusually interesting program

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which contained choruses that are not only rich in melody, but in words that carry a fixed meaning and present an intelligent story. The diction of the members of the Loring Club is clear and the audience relishes to listen to the lines with added pleasure. Mr. Sabin conducted with splendid musicianship and with the authority that comes from practical experience backed by natural ability. It was an enjoyable event.

The guest artist of the occasion was Willem Dehe who played two cello numbers with a skill and virtuosity that justified the ovation accorded him. Mr. Dehe is a natural horn artist who succeeds in obtaining from his instrument every angle of emotion that any composition may prescribe. His tone is smooth and expressive and his phrasing is indeed musically and effective. The complete program was as follows: Hunting Song (H. J. Stewart), dedicated to the Loring Club; Murmuring Zephyrs (Adolph Jensen); My Love's an Arbutus (Irish Melody); soloist Edwin Holton; Violoncello solos—(a) Chant du menestrel (Glazounov), (b) Grave and allegro (Valentini), from the tenth sonata, Willem Dehe; 2. My Soul, Awake and Render (Bach); Forest Harps (Edwin Schultz), soloist G. A. Rogers; My Bonny Lass (Thomas Moreley); This is She (James H. Rogers); Violoncello Solos—(a) Andante Cantabile (Cui), (b) The Fountain (Davidoff), Willem Dehe; Ho, Jolly Jenkin (Arthur Sullivan), from the opera Iolanthe, soloist H. H. McCoy; Lo, Now Night's Shadows (G. W. Chadwick).

chance to hear some characteristic specimens of the new."

Mr. Pettis explains what he means by new music, as follows: "New music looks to the future as opposed to compositions based on ideas long current. People nowadays are often confused when they try to appreciate the new works, by not distinguishing between those that are the sincere expressions of new musical conceptions and those that have the mannerism and superficial style of the modern school yet lack genuine originality. I have chosen for my program compositions which, after careful analysis, seem to be the honest attempts of musicians to say something in music which has not already been said many times. The public is the final judge of success in such matters and I can therefore often tell, even after a single performance, from the indelible response an audience gives to a piece whether the composition has vitality and genuine character.

"Sympathetic criticism is rare even among critics. Too often people go to a concert with preconceived ideas of the way a composer should have written a piece or an artists should interpret it. They are deaf to what the composer is undertaking to do and they do not relax their prejudice long enough to catch an inkling of his idea. An example of this the frequent assertion that the new music has no structure. Yet a casual analysis of works by such composers as Albert Elkus or Frederick Jacobi reveals the injustice of this criticism. In my own case, I memorize these works by the aid of their structural plan. They do not lack form. They simply happen to have a different form from works to which we have grown accustomed. One might as reasonably say that modern English prose does not have form because it does not show the periodic structure of ancient Greek. It is furthermore asserted that the new music strives to be unmelodious. This again is absurd, for no composer would ever throw away a good tune."

The recitals of Mr. Pettis are to take place on Tuesday evening, November 13, Wheeler Hall, University of California, Berkeley, and Friday evening, November 16, Colonial Room, St. Francis Hotel, San Francisco. The program is as follows: Choral Fantasia and Fugue (Albert Elkus); Prelude (Deems Taylor), Dusk (O. a Texas Prairie), The Jester, (Viola Beck-van Katwijk), A Gongo Tango (Eastwood Lane); Prelude, Burlesque (Frederick Jacobi), Tripitch (Fridescences) (Rosalie Housmann), The Tide, Indian Pipes, Prelude (Marion Bauer); Sonata Eroica (Edward MacDowell).

ASHLEY PETTIS TO GIVE TWO CONCERTS

Ashley Pettis, the distinguished pianist, who is to give recitals in San Francisco and at the University of California in Berkeley in November, gives unusual prominence to American composers upon his programs. Californians will be interested to know that three compositions are by musicians who were born in this State. They are Albert Elkus, Frederick Jacobi and Miss Rosalie Housmann. Few, if any, musicians in the United States are better informed than Mr. Pettis concerning the work that American composers are doing. His interest in the subject is so widely known that manuscripts are constantly being sent to him from all parts of the country.

Mr. Pettis has already had some interesting experiences with his "all-American" program. "I prepared two other programs of the conventional type," he said, "but nearly everywhere people prefer to hear the American compositions. I am not offering this recital in order to be sensational, but to give music lovers a

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, Oct. 30—Thursday evening Los Angeles will hear the first all-Mexican band concert at the Plaza when the recently formed Mexican band makes its first public appearance. Programs will be played regularly at the Plaza Thursday and Saturday evenings, appearances at various parks being under arrangement. The band numbers fifty pieces with Manuel Lucero, well known Mexican bandmaster, directing. Organization of this the only all-Mexican band began several months ago by the Civic Music and Art Association through Henry C. Nove, chairman of the International section of this association. A survey made of the musical talent among Mexicans living here brought a personnel of fifty players together within a week. Rehearsals held during the past few weeks prove that Los Angeles will be enriched by an all-Mexican band very shortly for every one of the volunteer players are born musicians. Final rehearsals held yesterday for a program of characteristic Mexican music, fantasies from Verdi operas, marches and dances sounded very well.

"Formation of this Mexican band is part of the community work carried out by the Civic Music and Art Association," Ben F. Pearson, president of the association commented. Encouraged by the participation of our foreign-born citizens in the Music Week programs of last May we are endeavoring, through the means of music to bring our foreign-born citizens closer into the community life at large. The work of this Mexican band will make for good feeling and better American citizenship among our Mexicans here, while it also should bring about better understanding on the part of our American citizens toward our southern sister republic in the welfare of which this city as a town of commerce is so vitally interested."

Mary Garden gained another triumph over her host of admirers here in a second recital which, too, was excellently attended. The diva was most impressive in French operatic arias. However, she wins not only in numbers of heavy dramatic calibre, but she can likewise build a miniature drama from a simple song revealing deep art and singing. Incidentally Mary Garden was in lovely voice.

Despite the lure of glorious weather a large and enthusiastic audience attended the first Sunday afternoon concert of the Philharmonic Orchestra under Director Walter Henry Rothwell. They were fully rewarded for the orchestra played with that same brilliance and fine precision which ushered in the symphony season so impressively last week. Meyerbeer's Coronation March from *Le Prophete* to the tonal opulence of which each audience seems to respond, was followed by the Sylvia ballet suite by Delibes. One could especially enjoy Mr. Maquarrie's flute and Mr. Brain's horn in the haunting scene of the first movement. The Pizzicato valse had to be given twice, and the audience would have liked

to hear again the very colorful Procession of Bacchus, a suite in itself of musical dance pictures in which Conductor Rothwell showed that he had a faculty of how to draw from his players their fullest powers of rhythm and resonance. This is a brilliantly orchestrated piece, with a most ingratiating second theme of lascious warmth.

Fine playing was heard also during the Sketch of the Steppes of Central Asia by Borodin, which the oftener one hears it the longer a sketch it seems, especially where the composer seems to depict the members of the caravan bent on singing. There are episodes in this "sketch" which make it a masterpiece of descriptive music, as for instance at the outset where one can almost picture the sandy vastness of the steppes, the sun beating down through a fine mist of dust that seems to undulate infinitesimally. Ilya Bronson, cello and Alfred Brain, French horn, had to bow repeated thanks after their incidental solos after Rubinstein's melody in F, played in the Vincent d'Indy arrangement. Of Ljadov's Intermezzo and Music Box the latter had to be repeated. The program reached its artistic climax with Weber's Oberon overture finding a reading of lovely tone quality and phrasing.

Lillian Howles was the soloist in the Balatella from Leoncavallo's *Pagliacci*, singing as her second group, prettily gowning a la Jenny Lind, Solveig's Song by Grieg and the Norwegian Echo Song of Thrane (the latter effectively orchestrated by Alard de Ridder). Miss Howles possesses good material which she uses with almost perfect dramatic and in coloratura parts. The tone quality is often lovely in the high and middle register, though not always true to pitch in the first, and of less resonance in the lower register, all of which may be a matter of voice production and therefore due much to the difficulty most singers experience when they have the all-too-rare opportunity of singing with a large, and in this instance a very large, orchestra. Miss Howles was very well liked by the public who was impressed by the sympathetic freshness of her interpretation and personality.

This week's symphony program, Saturday evening, consists of Tchaikowsky's Fourth Symphony, *Eve Mab*, the orchestral scherzo by Berlioz and the Dance of Salome by Glazounov. Claire Dux, celebrated soprano of the Chicago Opera, will be soloist in *Deh vieni non tardar* from Mozart's *Marriage of Figaro* and songs by Strauss and Reger. This is her first appearance here and should prove delightful.

Cornelia Rider Possart will play the Mozart B flat piano concerto at the next Sunday afternoon concert, November 11. Massenet's *Scenes Pittoresques*, and Cui's *Miniature Suite*, both new here. Tchaikowsky's *Andante Cantabile* and Wagner's *Rienzi* overture complete the program.

Extreme opposites of musical idiom were happily brought together under the intimacy of ensemble music when the Los Angeles Chamber Music Society opened their series of twelve programs with works scored chiefly for combinations of bow and woodwind instruments and piano. The program included the E flat trio by Mozart for viola, clarinet and piano; *Conversations* by Arthur Bliss, his song *Mme. Noy* and the Beethoven Quintet, Opus 16. Blanche Rogers Lott, artistic director of the Chamber music society was again at the piano, the personnel of the performers consisting of Sylvain Noack, violin; Emil Perir, viola; Ilya Bronson, cello; Henri de Buscher, oboe; Andre Maquarrie, flute; Pierre Perrier, clarinet; Alfred Brain, French horn; Frederick Moritz, bassoon; Alfred Kastner, harp and Monnie Hayes Hastings as soprano soloist.

Interest centered on the two flims compositions. Mme. Noy written for soprano, harp, flute, clarinet, bassoon.

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viola and violoncello had its American premiere last season at one of these concerts and was on that occasion reviewed in this column. The compositions again appealed immensely as Bliss well translates the quaint archaic spirit and humor of the ballad-like verses taken from Meyerstein's Witchery Poems. His invention is ingenious but never labored. The melodic material is distinct and used in the manner of the leit-motif if such a comparison may be applied to a song. There is an indefinable mysterious air about this music which at one time in synopacted rhythm tells picturesquely that "old Mamdane Noy hath stolen forth to the church on the sand dunes" near the sea, "for a deed of magic she meant to do" to prevent the skipper from returning to his sweetheart. All this is related by the ensemble with the extremely difficult vocal part which owing to its taxing nature makes for ballad-like "speech-song." Then the bone which he has locked up knocks against the cupboard door, one hears the clock strike midnight. She throws the bone out of the window and as it falls with a whistling sound, when all of a sudden the moon rose big, and over the sea a black-sailed brig, and she curses the bone and her luck in despair, but beneath comes a low mocking laugh on the air." Here is a fascinating imaginative fancy, creating pictures, but emphasizing the mood as much as the action. The composer's faculty for instrumental treatment which while extraordinarily independent never jars, is of absolute blending and never burdens the vocal part. Bliss is a creator of atmosphere, when for instance Mme. Noy "to the cupboard hath pressed her head, and clear as a bell, there again comes that moan, and the whisper 'give back that bone!'" As the opus is rhythmically very intricate, Mr. Noack directed the performance which was delightful tonally and as to spontaneity of interpretation.

Equally captivating in most parts is the suite Conversations by Arthur Bliss for flute, viola, and violoncello, heard for the first time in this country, I believe. The Committee Meeting is a bit of sarcastic, insistent cacophonous chattering, not disagreeably dissonant, in which the various themes pompously, obstinately, one drawing, the other apologetically, for instance exchange and reiterate their thematic remarks, all of "raising their voices" as the meeting progresses. It is an instrumental parody on such a session, where every one persists, talks incessantly and means to have the last word. With an "I said so" the viola and the cello end the piece. In the Wood is of sweet poetic and delicate coloring charm. Bird voice, the fragrance of nature can be sensed. Soliloquy for chloe alooe is an exquisite piece and was exquisitely rendered by Henri de Busscher. In it Bliss unites something of the Pastoral, of Bach-like figuration and striking chromatic character. The forceful outpour of his themes was particularly evident in this solo piece. Least interesting in the suite are In the Ballroom and In the Tube at Oxford Circus. They are episodic, intermingling realism and impressionism and not as clever as the Committee Meeting from a point of musical fun. The last one is music rhythmically very vicious, almost hoisterous. It also is free in form, but thematically consistent and therefore not hard to follow.

Summing up, Bliss possesses a remarkable gift for coordinating his themes, harmony, rhythm and orchestration. Especially interesting is his choice of certain instruments for certain themes. His music is not of the intellectual sort, but rich in melody and color of flowing virility. Unique is his alternating and at times simultaneous use of diatonic and chromatic phrases. He is one of the musically independents endowed with much creative imagination.

As to playing, the compositions of Bliss as well as those of the two classics left nothing to be desired. They were more than well rehearsed for the performance as radiated the spirit of the music.

Glier's String Quartet in A major, Opus 2, will be premiered on the coast at next Friday's program of the Los Angeles Chamber Music Society concert in the Gaiety Club. It will be played by the Philharmonic Quartet: Sylvain Noack, first violin; Henry Sredofsky, second violin; Emil Ferir, viola; Ilya Brosdon, cello. Another novelty will be two movements from a quartet by Pierre Menu. The lovely Schumann piano quintet of the same program with Cornelia Rider Possart at the keyboard.

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Among these will be a quartet by Jarvach Op. 15, Max Reser Quartet Op. 121, "Noveltonet" by Frank Bridge, a trio for two violins and piano by Heinrich Noren, piano Quartet Op. 1 by Dobnanyi which despite its youthful opus number is a work of outstanding maturity. Miss Ralston, a member of the Zoellner Conservatory faculty

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Mrs. Clyde N. Beal and Miss Janie Johnston of San Jose, two pupils of Mme. Rose Florence, will take part in a program to be given for the benefit of the Palo Alto Veterans at the California Club on Thursday evening, November 8. These young artists will sing the following duets: *Calm as the Night* (Goetze) and *It*

Jean Gerardy, the distinguished Belgian cello virtuoso, and George McManus, the brilliant California pianist, who is his accompanist, recently concluded an Australian tour consisting of ninety concerts all of which proved to be a tremendous success both financially and artistically. Mr. Gerardy, accompanied by Mr. McManus, will reach San Francisco some time this month and will appear in concert in this city.

LOS ANGELES TO HAVE A TEMPLE OF MUSIC

(Continued from Page 1)
and citizenship. A telegram from Impresario Behymer urging united action was enthusiastically received.

Musical selections were given by a quintet representing the Musicians' Protection Association complimentary to the Civic Music and Arts Association, and by the Orpheus Four, the latter a well-known vocal quartet. The song feature by the Orpheus Four was "My Golden California," text by Elizabeth W. Wilbur, music by Grace Adele Freebey, dedicated to Mrs. J. J. Carter, vice-president of the Civic Music and Arts Association.

The association has pledged itself to co-operate with the Los Angeles branch of the Association of the Army of the United States in the latter organization's plan for a memorial monument to service men to be erected in Pershing Square.

It has organized a band composed of Mexican residents of Los Angeles consisting of fifty players under the direction of Manuel Lucero. Representatives of more than twenty Los Angeles hands are comprised in a section of the association with Arthur M. Perry as chairman. Plans for the heaviest mode for hand concerts, community singing, children's choruses, song festivals and Music Week celebrations.

On the temple of music and arts committee are L. E. Behymer, E. G. Judah, Mary Martha Nelson, McCann, C. Gordon Whitnall and members of the administration committee which includes President Peason, Mrs. J. J. Carter, Harold Andrews, Mrs. E. R. Brainerd, Roger Ferguson, F. G. Leonard and E. P. Tucker.

1,500 APPLAUD CHAMBER MUSIC PROGRAM

(Continued from Page 1)
conflicting emotions. It is scored with attention to solidity of instrumentation and vigorously proclaims the intense phrases which the composer so prodigally conceived. The Chamber Music Society, this time with Lajos Fester's luscious and seductive violoncello blending charmingly with the ensemble, succeeded in extracting every particle of sensuousness and romantic beauty from this vigorous composition. The blood and sinew which the composer so successfully moulded into this work was accentuated with skill and intelligent discrimination by the six musicians who seemed to submerge their individualities into the maelstrom of human emotions which Schoenberg so convincingly created.

No wonder the audience rose to the occasion and gave vent to its feelings by repeated explosions of spontaneous applause intermingled with occasional cheers. It was a great occasion worthily recognized.

DISTINGUISHED ARTISTS HONORED

One of the most interesting receptions of the week was the "Fest long" held in honor of Miss May Kinkle and Horace Britt, the two world-renowned artists, on Friday evening, November 2, at the San Francisco Conservatory of Music, of which the Misses Ada Clement and Lillian Hodghead are the directors. The most prominent members of the musical and social sets were present, and the gathering included guests invited from the city, the Peninsula, the Coast and the receiving committee, the Misses Clement and Hodghead, were Mr. and Mrs. A. S. Baldwin, Mr. and Mrs. H. D. McCoy, Mr. and Mrs. O. C. Cushing, Dr. and Mrs. William Ophuls, Mr. Charles N. Felton, Mrs. N. C. Porter and Miss Lena Bleeding.

J. Bernard Katz, fourteen-year-old piano student of Louis Felix Raynaud, playing this week at Loew's Wardend Theatre, is scoring an artistic success. This young pianist has been much in demand recently, playing at three different functions for the Teachers' Institute last week. His selection of the "Variation" included Chopin's Polonaise, Bizet's Marche Turque. His performance was virile and decisive, backed by an excellent technique which indicated a collection of rapid artistic development and a bright future.

Marjorie Sayles, lyric soprano, pupil of Frank Carroll Giffen, sang with much success at Loew's Wardend Theatre, of Music Week at the Exposition Auditorium on Tuesday evening, October 30. Miss Sayles is a public teacher and her singing proved her to be not only the possessor of a delightful voice, but an intelligent interpreter as well.

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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLV. No. 6

SAN FRANCISCO, SATURDAY, NOVEMBER 10, 1923

PRICE 10 CENTS

NOVELTIES AT SECOND SYMPHONY CONCERT

Saint-Saens' Second Symphony and Charpentier's Impressions of Italy Cordially Received by Large Audience—Horace Britt Enthusiastically Received and Heartily Applauded for His Excellent Interpretation of Bloch's Schelomo

BY ALFRED METZGER

Again it may be recorded that the concert goers of San Francisco filled the Curran Theatre on the occasion of the second pair of symphony concerts last Friday and Sunday afternoons, November 2d and 4th. Special interest was manifested in the appearance of Horace Britt, formerly solo cellist of the orchestra and during the last three years cellist with the Letz Quartet of New York. Mr. Britt received a very enthusiastic welcome when he made his appearance and a certain element of humor was injected in the welcome by a young lady who took sufficient interest in the cellist's welfare to fear for his safety, expressing her lack of confidence in the little platform upon which Mr. Britt tried to find a comfortable adjustment for his chair by an exclamation which caused a ripple of laughter in her immediate neighborhood and some puzzlement among the orchestra members, including Mr. Hertz. However, the young lady was soon convinced that Mr. Britt was safely ensconced and was not in danger of falling from his perch and the "children" having had their little fun Mr. Britt and the orchestra began Ernest Bruch's Schelomo.

This is the third time the writer has heard this vigorous symphonic poem, or Rhapsodie as the composer terms it. Some of the musicians of the orchestra, and also Mr. Britt, consider this work as the greatest achievement of latter-day musical literature in certain respects. And we gladly subscribe to this opinion with a few reservations. From an orchestral standpoint, that is from the angle of scoring and instrumentation we know of no composition quite as effective, at least among the new works we have heard during the last few years. Furthermore it is emotional to the very last degree. Mr. Bloch understands how to stretch the heartstrings at times almost to the breaking point, and when he wants to describe wailing and weeping he creates a veritable orgey of anguish. Indeed this composition contains a prodigality of suffering as expressed in music which we have not seen equalled. There are also periods of poetic calm and gentleness which form a delightful contrast to the phases of demonstrative sorrow. Whether this disregard for suppression of suffering and this utter carnival of pain is representative of artistic refinement is questionable, but beyond doubt it is realistic and characteristic of the subject which the composer has chosen for his vehicle of expression.

At times it contains those conflicting discords and dissonances which affect our ears so unpleasantly, but this is recognizable throughout the presentation of the work a certain continuity of themes and ideas which we can not find in the ultra modern works. After all it is rhapsodic, and surely Mr. Bloch has not failed to make it so. Mr. Britt played with that depth of emotional ac-centuation and that knack of interpreting the composer's thoughts which represents in large a part of this artist's skill and interpretative faculties. His finesse was especially notable in those phrases where the composer expressed the wailing of a multitude and where repeated portamentos could easily create a sense of monotony, but Mr. Britt's skillful manipulation of these phrases robbed them of any vestige of being commonplace. It was a brilliant

performance. The orchestra under Mr. Hertz's masterly guidance played with fire and abandon and showed its steady improvement by the uniformity of expression and the ease with which almost unbelievable obstacles were overcome. It was a most enjoyable performance, and notwithstanding certain episodes of al-



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most satanic fury the originality of the work and its masterly arrangement left a lasting impression.

Neither the Saint-Saens second symphony nor the Charpentier Suite seem to belong to a deeper phase of musical literature. They were both of light character and, while evidently the result of skillful writing and masterly orchestration, they can not be regarded as inspirational. The symphony does not belong to Saint-Saens' best efforts. It is almost light enough to be regarded as a symphonic suite, although at times intricate scoring and ingenious instrumentation add to its value. The Charpentier Suite is admittedly programmatic and contains some Italian folk songs very intelligently arranged for orchestra. During the Serenade Lajos Fester played the viola solos in a manner to earn him

(Continued on Page 11, Column 1)

TITO SCHIPA'S IDEAL ART OF BEL CANTO

Distinguished Italian Lyric Tenor Arouses His Hearers to Rapturous Expressions of Enthusiasm With His Flexible Voice and Finished Technical Skill—Enunciation Also Worthy of Commendation Program Did Not Contain Representative Classic Numbers

BY ALFRED METZGER

It was gratifying to note such a large audience at the Columbia Theatre last Sunday afternoon when Tito Schipa made his first San Francisco appearance, and furthermore it was pleasing to watch the enthusiasm with which this audience followed the progress of the event. Although Mr. Schipa was evidently labor-

ing and his breathing represents a lesson in itself. He also obtains alternating effects in humor and pathos. It is, therefore, natural, being an ideal lyric tenor whose art possesses those elements of refinement which the genuine bel canto singer must reveal, that Mr. Schipa lacks somewhat in virility and spirit. And since an artist can not be both robust and lyric to an equally perfect degree Mr. Schipa deserves praise for concentrating his artistic energies upon the bel canto phase of his art. For he represents a type of artist that is only too rare. He deserved the big ovation which a grateful audience so cheerfully bestowed upon him.

In Frederic Longas Mr. Schipa possesses an excellent accompanist. Without imposing himself too prominently upon his hearers he obtains delightful results thoroughly in accord with the soloist's example. He simply caresses the ivories in an endeavor to obtain from them the essence of musical expression. In his solos, too, Mr. Longas has adopted the "lyric" style in contrast to the "dramatic" and sings his phrases in a manner to gain poetic effects. This is specially true of his Chopin interpretations. He made an excellent impression on his audience and deservedly so. There was prevalent a certain unity of purpose among these two artists which was not one of the least pleasing of the program.

The program, which has already been published in this paper more than once, could not be termed an ideal concert program. It did not contain one number that could be regarded as distinctly characteristic of concert literature. There was not one of the more important French, Russian or German songs without which no concert program is complete, and since Mr. Schipa confines himself to the lighter form of song literature he rightfully belongs among the artists better known as ballad singers to which John McCormack also belongs. However, vocally Mr. Schipa surpasses most tenors we have heard in concert, but his range is not that of a great concert singer. It is just possible that Mr. Schipa feels he is best fitted to express himself in this lighter vein of vocal literature, if so he deserves credit for knowing what he can do best and then confine himself to doing this only. That is a lesson which many an artist has still to learn.

There is no publication which is more eager to encourage the works of American composers than the Pacific Coast Musical Review. There is no writer less snobbish when it comes to singing encores of a more popular character than

(Continued on Page 11, Column 1)

ing under a disadvantage resulting from the slight cold his voice was sufficiently clear and free to justify admiration for its flexibility and pliancy. It was specially delightful in the high tones and Mr. Schipa proved himself artist enough not to abuse the possibilities of these high tones. Technically Mr. Schipa has solved every law established by vocal science. His scales are smooth and clean. His intonation is pure and precise. His diction is distinct and correct. He covers his tones at the exact places where needed and he occasionally breaks into almost dramatic vigor when the occasion demands.

But Tito Schipa's strongest point is his absolute command of what is known as the bel canto. He never permits his voice to be strained unnecessarily. He always retains a beautiful tone. He pays the minutest attention to legato singing,

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and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous rhapsody over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties, and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to these who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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MUSICAL BLUE BOOK OF CALIFORNIA

The editor of the Pacific Coast Musical Review has been asked so many questions lately regarding the impending publication of the Musical Blue Book of California that we deem it expedient to write these lines in explanation of this enterprise. During the last ten years the editor of the Pacific Coast Musical Review has carried around in his mind a certain plan to concentrate the musical activities of California and those responsible for them in a manner to make them accessible to anyone who can read. We wanted to show the world what California is doing musically, and we wanted to show this without bragging, without belittling anyone else, without grossly exaggerating and without being ridiculed by those residing elsewhere. The result of this determination to bring the musical facts of California before the musical world is The Musical Blue Book of California.

The Musical Blue Book of California will be nothing but a plain statement of facts, and, since facts and figures are the most convincing evidence of certain conditions, no better argument for the tremendous musical progress made in California recently can be presented to the musical public of the country than this collection of facts contained in this volume of several hundred pages.

For the present the Musical Blue Book is taking the place of the Musical Review's Annual Edition. The financial burden of publishing these annual editions was too heavy, because every advertiser insisted upon reading articles of a news character. Frequently an artist took a column advertisement, but gave us two columns of news about his activities. It is obvious that editions published under such restrictions could not prove financially successful. The Musical Blue Book of California will not contain any articles of news about advertisers. There will be display advertisements, artists' cards and a biographical section, but all advertisements will be accepted under the condition that they set forth reliable and accurate facts about the artists who reserve the same. Names of teachers, artists, musical organizations, music schools, music clubs, music houses and indeed everything represented in musical endeavor will be registered WITHOUT CHARGE. During the course of a year many people come to our office asking us various questions regarding the musical conditions in California. All these questions will be answered in a number of articles devoted to one particular phase of music at a time. There will

be a brief resume of the past year's musical events and a short forecast of the coming season. The Musical Blue Book of California will be a treasure trove of information. IT WILL BE THE ONLY BOOK OF ITS KIND EVER PUBLISHED. NOTHING LIKE IT HAS EVER BEEN PRINTED BEFORE. It represents every angle of information in the musical life of California.

We and our associates have been working on this Musical Blue Book for nearly a year. The State is very large. It requires time to cover this huge territory. It requires at least \$10,000 to print this work. Unless this book is complete it has no value. During the first year our task is the most difficult. After this we shall know better how long it takes to complete this book. It is printed specially to re-enforce our campaign to encourage resident artists of reputation and merit. The best time for the announcements of such artists is when managers and music clubs start to make their bookings for the new season. Therefore, the best time to publish such a book is early in the new year. The publication is partly financed by the Musical Review Company and partly by those who advertise and reserve their space by means of advance payments. Since the Pacific Coast Musical Review has been published for twenty-two years and since during twenty-one years it has always published its annual editions, those of our friends who patronize the Musical Blue Book have no reason to doubt our ability and integrity to publish this work as soon as we have secured all information. To publish the book before it is complete is almost as bad as not to publish it, and since it takes time to collect all information and also the necessary patronage to pay the expenses, it takes time to set the publication day. ONE THING IS SURE, IT WILL BE PUBLISHED AT A TIME WHEN THE ADVERTISERS WILL DERIVE THE MOST BENEFIT FROM IT. At a rough estimate, and from present indications, we should say that the date of publication of the Musical Blue Book of California should be on or before January 15, barring unexpected delays in the printing shop, over which, of course, we have absolutely no control.

At present the Musical Blue Book of California is representative principally of Southern California. Our artists, teachers and musical organizations of Northern California are, as usual, timid in taking advantage of spreading the triumphs of their enterprise. Also, as usual, we will be overwhelmed with protests and criticisms when, after this beautiful book is published, the musical world will find the activities of Southern California heralded in striking fashion, while Northern California will be famous for its lack of representation.

There is no compulsion to reserve space in this Blue Book, but if artists are indifferent to the advantages to be derived from being represented in such a volume, they should not afterwards feel aggrieved at finding others not so deaf to their opportunities. Therefore, when representatives of the Blue Book of California ask you for an appointment, do not refuse to see them. At least, give them a chance to tell you about the work. Everyone is entitled to publication of name and address without charge, the only reason for additional publicity is to publish details about your activities. The book will be in every library, music club and most of the studios and musical homes. It will be an invaluable advertising medium, for it will be perpetual. It will be handsomely bound and rich in design and pictorial appearance. If you want to realize the modesty of the expenditure you must divide the amount by 365, for it will work for you an entire year, or even longer. Figure out the amount per day and you will see how little you have to spend to make your work known among thousands of people directly interested in you, for everyone interested in music — professionals and laymen alike — will need this book frequently during the course of a year. Some will refer to it almost every day. No one can really afford to be not represented in its pages.

FRENCH PROGRAM FEATURE AT FORTNIGHTLY

Mr. and Mrs. Uda Waldrop and Adaline Maude Wellendorf Select Audience With Their Artistic Interpretations

BY ALFRED METZGER

The third of a series of events given under the direction of Ida G. Scott at the Colonial Ballroom of the St. Francis Hotel under the title of the Fortnightly took place last Monday afternoon, October 29th. The artists selected for this occasion were, Adaline Maude Wellendorf, pianist, Marguerite Raas Waldrop, soprano, and Uda Waldrop at the piano. The program consisted principally of modern French compositions, most of them of an ultra modern character, but also including a few of Uda Waldrop's most effective works. Miss Wellendorf confined herself to the modern French school, Ravel and Debussy being her principal choice. The writer has always appreciated Miss Wellendorf's seriousness of purpose, her skill in pianistic expression, her brilliant technical accomplishments and her deep scholarship. All of these qualifications were in evidence on this occasion and netted the artist the full measure of her audience's approval. But when our artists stray into the realm of the ultra modern school of composition they are putting our critical faculties to a severe test, for they lead us into spheres with which we have neither sympathy nor for which we possess the necessary qualifications to judge impartially.

Far be it from us to castigate modern art has no merit. It is rather the writer's fault that he can not find himself sufficiently well equipped to appreciate beauties that seem so apparent to others. But how can we retain the confidence of our readers if we should equitably ourselves by private criticisms which we do not understand. We would have preferred to hear Miss Wellendorf of some of the standard works of piano literature, even though they are in the eyes of our modernists old-fashioned and behind times. We continue studying this modern trend and sincerely we may find an artist who can convince us. Until then we simply must be regarded among the musical "reactionaries."

We thoroughly enjoyed Mrs. Waldrop's renditions of French songs and some of Mr. Waldrop's simple melodies. There is no doubt as to the lightness of our ears than simple musical thoughts simply expressed and it is to our way of thinking far more difficult to secure, like Mrs. Waldrop did, certain definite emotional effects from apparently simple musical phrases than to unravel the more bizarre and intricate combinations of modern theoretical perplexities. Mrs. Waldrop's interpretations are chic and refined. They breathe the air of gentility and taste. Her charming appearance, her easy deportment, her dignified bearing, her delightful simplicity of expression, all combine to make her an artist with an individuality and a style all her own.

Uda Waldrop, both as composer and accompanist, impressed herself firmly upon the consciousness of his hearers. His pianistic art is self-effacing and yet important, his touch is gentle yet firm, his playing is characteristic yet suited to the pace set by the soloist. That artist is indeed fortunate to have Mr. Waldrop to depend upon when he is, like he was last Monday, in his best artistic mood. His compositions are rich in melodic line, tastefully scored and easily singable. They fit in neatly with the style of Mrs. Waldrop.

PACIFIC MUSICAL SOCIETY CONCERT

The Pacific Musical Society, of which Mrs. Henry Banks is the president, have announced a most interesting program for their next concert, November 22. Marion Frazer, a young pianist of unusual merit, will be the instrumentalist, while the vocalist will be August Johnson, bass-baritone. Mrs. Henry Banks announces that the Board of Directors of the Pacific Musical Society have unanimously elected Madame Rose Relda Cailleau as chairman of the program committee for the rest of the season.

The Pacific Musical Society will have a tea at the Fairmont Hotel on November 29 which will be preceded by a program. Mrs. Victor Lichtenstein will sing in costume, Miss Farwell will render flute solos and Gladys Schoemaker will conduct a Chinese band, also in costume. The entire program will be an Oriental one and the decorations and tea will be characteristically in keeping. Mr. and Mrs. Lichtenstein will be the accompanists of the singer and flutist.

Under the direction of Mrs. Frank E. Wilson the second section of the Junior Auxiliary of the Pacific Musical Society will give their first recital in the Red Room of the Hotel Fairmont on November 27. The program will consist of songs by people ranging from fourteen to eighteen years of age will participate. Mrs. Victor Lichtenstein will be the assisting artist on this occasion.

During Music Week the Social Service Department of the Pacific Musical Society gave twenty-four concerts for the "Shut Ins." Mrs. L. M. Spiegel is the chairman of this "Shut Ins" branch.

Madame E. Trombini, one of the foremost vocal instructors in this city, is presenting two of her artist pupils, Norma Garrett and Beatrice B. Hiett in a program of songs by Mary Carr Moore the well-known and popular California composer. The affair is to take place in the studio of Mme. Trombini on Friday evening, November 16. Both young vocalists will be accompanied by Mary Carr Moore which will be an added incentive to the singers.

Mme. Trombini is giving a series of studio programs this season when she will feature composition only by California composers. The next concert of this nature will be given by Signor Antonio De Grassi, violinist and composer.

New York Musical Review

BY ANNA SCHULMAN

NEW YORK, Oct. 17.—The curtain has risen on New York's musical season, with its thousand and one recitals, symphonies and operas. Both the aspiring young talent, eager to get a hearing, and the mature artist, assured of an admiring audience, are hastening to the city that has become the musical center of the world.

Zimbalist, the eminent Russian violinist, opened the season at Carnegie Hall. One always feels his playing is authentic. Polish, which comes only to the mature, is his in full measure, although he is still a young man. It is the outstanding feature of his artistry, in conjunction with a beautiful, clear and ringing tone. He played on his recently acquired Strad, the purchase price of which was \$32,000.

Challapin, the King of Baritone, opened the season at the Manhattan Opera House. He was assisted by Rudolph Polk, violinist, and Feodor Koenemann, composer-pianist. Challapin, as always, announced his part from the stage and sang in his characteristic and inimitable style. His audiences seem to grow more enthusiastic with each recital and clamor for encores until the lights are turned out. He will be heard again in both concert and opera.

Anna Pavlova, the incomparable, is with us again and her dancing is a joy to behold. She holds one spell-bound by her delicate grace, beauty of pose, and the exquisite movement of her expressive hands and feet. Her trip to the Orient and to Egypt was productive of charming results, for she brought back with her two new groups of dances—Oriental and Egyptian. She surrounds herself with a splendid company, who do much to enhance the joy of the beholder.

De Pachman, the 75-year-old veteran of the keyboard, proved a magnet for the curious and the old-timers who remembered when he was at his height. This was his first recital here in twelve years, and he had the pleasure of facing a well-filled house. He has lost none of his eccentric mannerisms, but the soul of a great artist is always evident, though he is now the dash and spirit which were his in his younger days.

The Marine Band, with Iva Bourskaya, mezzo-soprano, as soloist, offered a program that ventured on the border of the symphonic at Carnegie Hall. This was, indeed, a Huron work, for all the artists listed above are under his management.

The San Carlo Opera Company has been enjoying large audiences for the past five weeks at the Century Theatre. Twenty-one operas were heard during this period. The tour to the coast has started, with many engagements scheduled between New York and San Francisco.

The New State Symphony Orchestra, under Joseph Strinsky, opened New York's long orchestral season at Carnegie Hall. It was very well received.

Schuman-Heink, the beloved of the people, gave a varied program of classical and modern American songs. One expects a great deal from this artist and receives it in full measure. The audience was most enthusiastic and Mme. Schuman-Heink was very generous in the matter of encores. San Francisco will have the pleasure of hearing her this winter. She was assisted by Florence Hardeman, violinist, and Katherine Hoffman, pianist, both of whom are entitled to a word of praise.

John McCormick, the pure and flawless tenor, has already given two programs this season, the first of which was for charity. The programs consisted of groups of Irish Folk songs and the works of Bach and Schubert. **To Gail-Curel**, the queen of coloraturas, belongs the honor of opening the series of the Metropolitan Opera House concerts. Her program included airs from Traviata, Pearl of Brazil, Puritani and Dinorah. She was most enthusiastically received. Homer Samuels, her husband-accompanist, assisted her, as did Manuel Benveniste, flutist.

Among other artists heard during the week may be mentioned **John Charles Thomas**, tenor, **Mischakoff**, a young Russian violinist making his debut, and **Inga Orner**, soprano, formerly of the Metropolitan Opera Company.

Zimbalist's Violin Bow—Fine violin bows are almost as rare and nearly as necessary to the virtuoso as are fine old violins, though little is ever said about them and their value is never ascertained. Such a thing as a bow should be worth four or five hundred dollars, or as in some cases as much as a thousand dollars, but a great deal beside the wood and the hair go into the making of a really good bow, without which the artist is helpless in a tonal sense, and greatly handicapped technically, no matter how excellent his violin.

This is why **Efrem Zimbalist**, the world-famous Russian violinist whom Manager Selby C. Oppenheimer is bringing to San Francisco for the first recital he will play here in many years and which will be given at the Columbia Theatre on Sunday afternoon, November 18th, has been so careful in his search for bows as in his collecting of rare violins, of which he possesses many of the best in America, including the famous "Tithan," one of the four finest in the world. Several of Zimbalist's violin bows have cost him many hundreds of dollars and are not for sale at any price.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

SAN JOSE, November 6.—A special service for Armistice Day will be given at Stanford University in the Memorial Church, Sunday, November 11, at 4 p. m. Mr. Warren D. Allen, University Organist, will be assisted by Miss Winifred Estabrook, soprano, and The Stanford Glee Club. The program: Symphonic Poem, My Country, first movement, Tabor (Smetana). This work has been called the noblest musical monument of the great Bohemian Reformation. The first movement is called Tabor, after Ziska's armed camp on the top of Mt. Tabor, which gave its name to a whole section of Hussite believers, the Taborites. Hymn 350, America, Prayer, Improperia (Palestina). The text of the Improperia (Reproaches), written partly in Latin and partly in Greek, is designed to illustrate the sorrowful remembrance of Our Lord with His people, concerning their ungrateful return for the benefits bestowed upon them. Palestina's simple settings of these responsive psalms among the most beautiful passages in sacred music. A Prayer for Peace (Paul Hill), a poignantly expressive composition written during the late war by a gifted young New York organist. Soprano Aria from The Messiah (Handel) How beautiful are the feet of them that preach the gospel of peace and bring glad tidings of good things. Symphonic Poem, My Country—second movement) Blanka (Smetana). The second movement is called Blanka after Mt. Blanka, within which, legend says, the old Bohemian King Wenceslas sleeps through the centuries, to be awakened some day when his country's need is greatest and to come to its aid. But Smetana has not used in this movement the Wenceslas chorale, but the Russian chorale, in the conviction that only through Protestant Christianity can Bohemia be saved. The performance of this composition is now forbidden in Bohemia.

Tuesday afternoon, November 13, at 4:15, Mr. Allen will present the following program, his 38th: Symphonic Poem Tabor (Smetana); Lamentation in D minor (Guilmant). Written in memory of the Abbe Henri Gros, killed during the bombardment of Paris during the war of 1870; Scenelargheuse (arranged by Clarence Dickenson) (Massenet). The last part of this number is familiarly known as the song Elegie. The song was, in an afterthought, the original an instrumental composition for cello and orchestra. Marche Lervigne (arranged for organ by Alex Guilmant) (St. Saes).

Helen Fletcher Riddell, soprano, and **Jessie S. Moore**, pianist, both members of the Conservatory faculty, gave a recital of unusual interest Tuesday evening, October 23, at the College of the Pacific. An audience which taxed the seating capacity of the auditorium greeted the artists. In this, her first appearance before San Jose music lovers, Miss Riddell disclosed a voice of lovely quality, exceptional flexibility, wide range, and a great responsiveness. Her diction was exceptionally clear and in the Shakespeare songs particularly, she exhibited an intelligent musicianship which captivated her auditors. Miss Moore, whose graceful playing is well known to San Jose audiences, gave splendid interpretation in two widely contrasted groups with surety of technique and interesting pianistic effects. Jules Moutet added to his already fine reputation as a perfect accompanist. The program in full: Songs from Shakespeare—(a) Where the Bee Sucks, from The Tempest (Dr. Thomas Arne); (b) The Cuckoo Song—From Love's Labor Lost (Dr. Thomas Arne); (c) She Never Told Her Love—from Twelfth Night (Franz Joseph Haydn); (d) It Was a Lover and His Lass—from As You Like It (Thomas Morley); (e) If Music Be the Food of Love, Play on—from Twelfth Night (John C. Clifton); (f) Over Hill, Over Dale—from A Midsummer Night's Dream (Thomas Simpson Cook), Miss Riddell; (a) Choral Prelude No. 3 Ich ru' zu dir, Herr (Bach); (b) Ballade No. 1 in D minor (after the Scotch Ballad Edward) (Brahms), Miss Moore; Aria dei gioielli (Paust) (Charles Gounod), Miss Riddell; (a) Meditation (Tchickowsky), (b) Ballade (Debussy); (c) Rhapsodie in E Flat Minor (Dobnanyi), Miss Moore; (a) The Two Magicians (Pearl Curran), (b) Charity (Richard Hageman); (c) The Answer (Robert H. Terry); (d) The Psalm Prophet (John Pringle Scott); (e) Sheep and Lament (Sidney Homer) (f) Life (Pearl Curran), Miss Riddell.

Jessica Colbert, who first undertook to pioneer the cause for the best in music in San Jose four years ago, and whose concerts have grown steadily in patronage until the Colbert Concert Course is now an established factor in San Jose's musical life, is offering her subscribers a new and unique program for the season of 1923-24. Three of her artists are coming to California for the first time in concert.

Mme. Georgette Leblanc, first wife of the noted Belgian author, Maurice Maeterlinck, opens the series Thursday evening, November 15th. She portrays in gorgeous costume, roles inspired by her and written

(Continued on Page 5, Column 2)

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SAN JOSE LETTER

(Continued from Page 4, Column 2)

for her by Maeterlinck. In her recital she will also sing operatic roles in which she has become famous. A reception will follow her recital. The second concert will be on December 6th, when Mme. Marie Sundellus, Swedish-American prima donna soprano, of the Metropolitan Opera Company will be heard. This will mark the first concert tour of California of this artist.

Paul Althouse, tenor of the Metropolitan Opera Co., and Arthur Middleton will appear in concert January 31st. Their joint appearance is one of the great musical events in California.

Mme. Renee Chemet, greatest woman violinist in the world today, will be heard in fourth concert, February 28. This young French artist, here for her first California recital, plays the violin used by the late Maud Powell in her concert tours and willed by the latter at her death to go to the first woman violinist acclaimed as the world's greatest. That was three years ago, and last spring the honor fell to Mme. Chemet.

These concerts are to be given in the Morris Daley Auditorium of the State Teachers' College. Miss Nathalia Walker, business manager for the series, has an office in Sherman, Clay & Company's.

Esther Houk Allen, contralto, was heard in a radio program recently, in the following numbers: The Robin Woman Song, from Shenawis (Cadman) All Through the Night (Old Welsh); Last Night (Kierulff); Negro Spiritual (Burleigh); The Day Is Ended (Bartlett), with viola obligato by Elizabeth Peirce. Miss Peirce also played a group of violin solos. Mr. Warren D. Allen was the accompanist.

SECOND CHAMBER MUSIC CONCERT

Fourteen hundred enthusiastic people heard the opening concert of the Chamber Music Society at Scottish Rite Hall. This is another feather in the artistic cap of San Francisco, for no other large city in the United States can boast of such attendance at Chamber Music Concerts. The next concert of the series will be held Tuesday evening, November 20th, at Scottish Rite Hall when the Brahms string quartet, Op. 67, and Dohnanyi string quartet, Op. 15, will be presented. Between these big works, Mr. Hecht and Mr. Persinger will play the charming and delightful short sonatas of Benedetto Marcello in G major and Haendel in A minor for flute and piano. These works although dating from the eighteenth century are as fresh and spontaneously melodic as the day they were written. They are rarely heard and always keenly enjoyed. Owing to the heavy subscription to the series, the number of single seats available is limited and early application will be necessary to secure good locations.

SCHIPA'S FAREWELL CONCERT

Titto Schipa, the Chicago grand opera lyric tenor who came to San Francisco last week for the first time and immediately conquered music lovers by the sheer beauty of his voice and art, will make his final appearance in this city for this season at the Columbia Theatre tomorrow (Sunday) afternoon, the recital starting at 2:45. Selby C. Oppenheimer, under whose management Schipa is singing, states definitely that the great artist will not appear here again this year, his bookings being such that he must return immediately to operatic duties in Chicago.

With Frederick Longas, the excellent pianist, in the dual capacity of accompanist and soloist, tomorrow's program will be as follows: Caro mio ben (Giordani), La Farfalla (Anon), Mr. Schipa; Martha—M'appari (Like a Dream) (Plotow), Mr. Schipa; Prelude (Chopin), Menuet (Paderewski), Mr. Longas; Where' You Walk (Handel), At Parting (Rogers), Panis Angelicus (Franck), Mr. Schipa; A Granada (Palacios), Pesca d'Amore (Bartelmy), Aime-moi (Benberg), Mr. Schipa; Granada (Aberna), Jota (Longas), Mr. Longas; Amore, amor (Tirindelli), Bonjour Suzon (Delibes), Mr. Schipa; Mignon—(Aria from third act) (Thomas), Mr. Schipa.

Josef Lhevinne, the great Russian pianist whom Max Smith in the New York American claimed was the greatest of living players, will come to San Francisco under the Oppenheimer management to appear twice. On Monday afternoon, November 19th, in the ballroom of the St. Francis he will play such splendid works as the Schumann "Carnival," Liszt's Liebestraum and Campanella, a selected Chopin group, and attractive compositions by Ravel, Debussy and Tausig. And on Sunday afternoon, November 25th, he will be the attraction in the Columbia Theatre "Pop" series featuring the Beethoven Opus 27 Sonata and important selections by Chopin, Ponce, Liszt, and Schulz-Evler arrangement of the Strauss Blue Danube Waltz.

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STENGER VIOLINS

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. In what key should the part of a B flat clarinet be written when the notation is in E flat? Please explain how to figure it out.—O. T. K.

In the key of F. The B flat clarinet, or any instrument in that key, is so called because when the note C is played upon it the sound of B flat is produced. In other words the note played is always a whole tone above the actual sound given out by the instrument. Hence, the part of an instrument in B flat must be written a whole tone higher than the key of the composition.

2. What is the tuner's octave?—D. W.

The octave grouped around middle C from F on the second line of the bass staff to F in the first space of the treble.

3. Can you tell me where the following quotation comes from: "Music when soft voices die, vibrates in the memory"?—L. B.

These are the first two lines of a short posthumous poem of two stanzas by Shelley. It is included in Palgrave's Golden Treasury.

4. Is there any connection between a gigue and a jig?—A. H. J.

No doubt both words come from the same root, though their origin is uncertain. Gigue is an old French form of the word and was universally used in the classical period of music to signify a brisk movement in a rhythm of triplets. The same movement could with propriety be called a jig, though the latter term usually refers to the dance which the music may accompany.

5. What is the seating capacity of the Wagner Theater at Bayreuth?—G. W.

One thousand three hundred and forty-four.

CLAIRE DUX IN CONCERT

The Elwyn Concert Bureau announce that for her concert at the Scottish Rite Hall Monday evening, November 12, Mlle. Claire Dux, soprano, guest artist of Chicago Opera Association, after two appearances here already an established favorite with San Francisco music lovers, has arranged the following program: *Voi che sapete* from "The Marriage of Figaro" (Mozart), *O del mio dolce ardor* (Gluck), *Su tu m'amì* (Pergeles), *Pastorale* (Old English) (Lane Wilson), *Du bist die Ruh* (Schubert), *Ave Maria* (by request) (Schubert), *Wohin* (Schubert), *Wiengelein* (Reger), *Ständchen* (Strauss), *Aria* from "Les Pêcheurs de Perles" (Bizet), *De No Go, My Love* (Hageman), *At the Well* (Hageman), *When I Bring to You Colored Toys* (John A. Carpenter), *Spring Fancy* (Densmore); *Aria* from "Hornet" (Verdi). Tickets are now on sale for the Dux concert and all Elwyn Concert Bureau attractions at Sherman Clay & Co.

NEW YORK STRING QUARTET THIS MONTH

The New York String Quartet, a chamber music ensemble, founded four years ago by Mr. and Mrs. Ralph Pulitzer, will be presented in concert by Elwyn Concert Bureau, at Scottish Rite Hall, Monday evening, November 19th.

The quartet consists of Ottor Cadek, first violin; Jaroslav Siskovsky, second violin; Ludwig Schwab, viola, and Bedrich Vaska, cello. Mr. Cadek received his tutelage from his father, Willem de Boer in Zurich and Leopold Auer in this country. Jaroslav Siskovsky studied with Sevcik and Auer and played with the famous Tokunster Society in Vienna. Ludwig Schwab, it will be remembered was accompanist for Kubelik for a period of fourteen years. Mr. Schwab's first love, however, was a string instrument and after many years of accompanying he returns to the fiddle and the bow as viola player in the ensemble. He is a pupil of Sevcik. Bedrich Vaska was first cellist of the Warsaw Symphony Orchestra, and later toured for eight years with the Sevcik String Quartet. He has been professor of Prelio at the Prague Conservatory and has won great distinction as a performer of ensemble music.

Numerous press comments attest the distinction of the quartet as a strictly chamber organization, as witness the following from the New York World: "The new quartet, the future have fine tone and color; their balance is excellent and their sense of design and grasp of musical content is exceptional"; and this from the New York Herald: "The performance of the new organization was very warmly received by a large audience. The artists showed admirable spirit and intelligence in their interpretations."

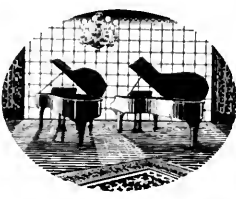
Tickets for this and all Elwyn attractions on sale Symphony Box Office, Sherman, Clay & Co.

A series of concerts will be given by the San Francisco Conservatory of Music on the second Monday of every month over the KPO, radio station at Hale's. The series will cover the history of music from the earliest times to the most modern compositions. The first concert will be given on Monday, November 12, and the entire program will be Folk Music.

The Travels of No. 10778 and No. 10623

An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Long of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinc-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative — although they were both from the same town, had been brought up together — tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins — and let Mr. Jones tell it.

SAN FRANCISCO, CALIFORNIA, May 22, 1923, fused to accept it. From the desolating Ares cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the variations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds — and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battleships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company — nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES.
London and Buenos Aires.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-



Leopold Godowsky

Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story.

Godowsky has paid his tribute to the Knabe time and again—but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco



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MOZART'S OPERA COMIQUE SOON

It is probably not too much to say, in view of corroborative testimony to use in the contention that the production here of Mozart's opera comique, *The Impresario*, under the personal direction of Mr. William Wade Hinshaw, will prove one of the really distinctive music events of the current season in San Francisco. The attraction will be presented on the Elwyn Artist Series at the Curran Theatre, Friday afternoon, November 23rd.

A very good idea of this production may be gathered from the following comment in the Chicago Daily News of Monday, December 4th, following the Hinslaw presentation there with the same cast that will play here, headed by the eminent baritone Mr. Percy Hemus. "An amusing opera comique, as it is called, 'The Impresario,' was given its first performance in Chicago yesterday afternoon at the Selwyn theatre by Percy Hemus, the celebrated American baritone, assisted by Hazel Huntington, Lottie Howell, Thomas McGranahan, Francis Tyler and Gladys Craven.

"The Impresario" is founded on an episode in the life of the immortal composer, Wolfgang Amadeus Mozart, and his music is utilized for the musical numbers of the "Singspiel" (singing play).

"It is an amusing tale of the troubles of an opera impresario with prima donnas, and it is extremely clever. The work was given in English with the translation adapted by Henry E. Krehbiel of New York.

"Percy Hemus as Schickelmeier, Mozart's librettist and friend, is not only a fine actor, a comedian of uncanny gifts, but also a singer of artistic talents. He was a host in himself. Thomas McGranahan, as Mozart exhibited a light tenor voice of good quality and of fine texture. He made a rather aristocratic impersonation of the composer.

"Hazel Huntington as Madame Hofer is a clever actress and also a soprano whose voice has much flexibility and an uncommonly high range. The same must be said of Miss Howell, who was the Dorothea Uhlir.

"Mr. Tyler as the nervous and Miss Craven as the accompanist were not only capable but helped complete the cast ably, Miss Craven especially deserves commendation for her good piano accompaniments. The piece was staged and costumed tastefully and in keeping with the story."

Tickets on sale for this and all Elwyn attractions at Symphony box office, Sherman, Clay & Company. The next attraction offered on the Elwyn Artist Series course at the Curran Theatre will be a quartet of Victor Artists, including Olive Kline, soprano; Elsie Bauer, contralto; Lambert Mubey, tenor; Royal Edmund, baritone. The quartet will be presented at the Curran Theatre Friday afternoon, November 23rd.

RUSSIAN BASSO TO BE INTRODUCED HERE

When George Shkultskys steps upon the platform next Tuesday night in the Colonial Ballroom of the Hotel St. Francis he will commence his American tour which will take him to New York. This will be his first concert in America and will be under the direction of Alice Seckels. Mrs. John B. Casserly will add distinction to the program by her able support of the singer as accompanist. Mrs. Casserly has been heard publicly for several seasons and she will be welcomed by a host of admirers. Few musicians devote so much time to furthering the careers of artists as does Mrs. Casserly.

The arrival here recently of George Shkultskys from Japan carries with it the history of a singer whose vicissitudes have finally landed him in America. Mr. Shkultskys is a Russian basso, born in Riga, entering the Moscow Imperial Academy when sixteen, pursuing the study of singing in St. Petersburg, and migrating to the University of Moscow at the outbreak of the war. Sent to the front he was wounded many times, and when the Reds claimed power he was miraculously rescued by the Japanese army, just as Russian authority was seeking his life. He said recently, "It is so strange here in America—you are all so happy. I hear always people laughing. I heard myself laugh the other night and my voice was strange in my ears."

Shkultskys is the personification of modesty, apparently unconscious that his is a great story of achievement through suffering. He has a great gift: a voice of unusual range and quality and ranging from D two octaves below middle C to F above, without the least break between registers. The following is the program: Air (Pimen) from opera Boris Godounov (Musorgsky); Floods of Spog (Rachmaninoff); "The Baker" from opera Tzar's Bride (Rimsky-Korsakov); Autumn Leaves (Glier); At the Ball (Tschalkowsky); Air (Susanin) from opera Life for the Tzar (Glinka); On the old Hill (Kalinnikoff); The Night (Tschalkowsky); Do Not Sing My Beauty (Kaukas's melody) (Rachmaninoff); Air from opera Demon (Rubinstein); Air from opera The Magic Flute (Mozart); Silent Lips (Bleichman); Azra (Rubinstein); Doubt—Romance (Glinka); Two Giants (Stolipin).

SYMPHONIC ENSEMBLE

The inauguration of the Symphonic Ensemble of San Francisco will be an event of the coming Tuesday evening, November 13, in the jinks room of the Bohemian Club, beginning at 8:45 o'clock. Sprung from last season's "Peculiar Symphony" rehearsal, the ensemble has Saslavsky, conductor, the ensemble of twelve pieces has as its object the giving of much music literature not possible of a hearing by other music bodies, either on account of their expansiveness, such as a symphony or orchestra, or by the convenience of a purely chamber music body. Woodwinds will be really heard in the ensemble and Director Saslavsky has assembled a

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library of liberal nature, from which he will select works of note, many to be introduced to San Francisco for the first time. In that respect they will be novelties, otherwise they come well under the head of classics or standard, though the combining of certain instruments will be interesting and enlightening to many of the local music colony, active and auditors.

Max Gagna, cellist; Semions Patchouck, violist, and Miss Muri Silba, pianist, are all here, the two former to be permanent members of the ensemble, with Miss Silba assisting artist the opening night. Max Gagna is not a stranger here and his experience has given him highest praise from critics in music centers. He has been associated with Caruso, Titta Rufo and Mme. Luisa Tetrazzini on various concert tours and from the stars, alone, has received expression of their highest respect for his art as technician and interpreter.

Mr. Patchouck, also Russian, born in Odessa, is better known to Europe, although a member for some time of the Detroit Symphony Orchestra, but was chosen by Mr. Saslavsky in New York from a large group of violists as being the most desirable. Miss Silba, a pupil of Scharwenka and Leschetitzky, comes with high recommendation as an artist. She will be heard next Tuesday night with Mr. Saslavsky in a piano and violin "Sonata." The program is full follows: "Septet," op. 65 (Saint-Saens), for trumpet, two violins, violin, contrabass and piano; "cello solo, "Rhapsody Hongrois (Popper-Liszt); Mr. Gagna; "Sonata" for piano and piano; Miss Silba and Mr. Saslavsky; "Octet" (Mendelssohn) four violins, two violas and two cellos.

The ensemble comprises the following: Violins, Alexander Saslavsky, J. Kobariich, Robert Gordon, Modesta Mortensen; violas, Semions Patchouck, Emil Hahl; cellos, Max Gagna, Dorothy Pasmore; contrabass, Alexander Guterson; trumpet, Emil Dietzel; piano, Charles Hart; oboe, Cesare Addimando, also ensemble manager.

The San Francisco Musical Club will hold its regular meeting on Thursday morning, November 15, in the Ballroom of the Palace Hotel at 11:30 instead of 10:30, on account of several members of the San Francisco Symphony Orchestra participating on the program. An unusually fine Beethoven program will be given and one of the outstanding features will be the seldom heard Beethoven Quintet scored for piano, horn and woodwind instruments. The program will be: Beethoven—1799-1782—O Could I But My Johnny Love, Faithful Johnnie, The Enchantress (airs and Lieders by Beethoven for voice, piano and 'cello, Mrs. Charles Stuart Ayres; Mrs. Josephine Crew Aylin, piano, Mrs. George E. Chambers, violin, Miss Mary Elizabeth Sherwood, 'cello, Rondo op. 51, Blanche Ashley, Wonne der Wehmuth, Freudvoll und Leidvoll With a Pointed Ribbon, Louise E. Massey, Mrs. William

Ritter at the piano; Quintet for piano, oboe, clarinet, horn and bassoon, Miss Adeline M. Wellendorf, and the following members of the San Francisco Symphony Orchestra: C. Addimando, H. B. Randall, H. Hornig and E. Kubetchek. Mrs. Charles Wm. Camm, chairman of the program.

Wm. E. Ooley, one of the most successful and accomplished vocal artists and pedagogues of Los Angeles, who has conducted a vocal studio in the Music and Art Building for some time, has decided to leave for the East, where he has offers for appearances at leading theatres. Mr. Ooley was director and tenor soloist of the First Baptist Choir and director of the Occidental Club. He belongs among the best known and most sought tenors in Southern California. There is no question but that his departure will be much regretted by a host of friends who will miss his splendid voice and by many students who will miss his excellent guidance.

Irving Krick, the well known and talented boy pianist, will be the soloist on Monday evening, November 19, broadcasting a program from Hale's in San Francisco. His selections will be from MacDowell, Chopin, Rachmaninoff and Liszt.

The Minetti Symphony Orchestra will give one of its excellent concerts at Scottish Rite Auditorium on Thursday evening, November 22d. Giulio Minetti, director of the orchestra, and one of the most successful musicians residing in the West, has prepared a very ambitious and representative program for this occasion. The soloist will be Mrs. Lillian Birmingham, contralto, whose reputation and artistry is too well known to require detailed mention at this time. Harriet French, an excellent violinist and pupil of Mr. Minetti's, will play the Introduction and Adagio from Viens-temp's D minor violin concerto. Josephine Fennell is concert master of the orchestra and, thanks to her proficiency and painstaking industry, proves quite an asset to that institution. The complete program will be as follows: Symphony in C minor No. 5 (Beethoven); Songs, Mrs. Lillian Birmingham; (a) Love Song (Wright); (b) Marche Triomphale (Kriens); Orchestra; Introduction and Adagio from Violin Concerto in D minor (Viens-temp), Harriet French; Dors mon Estant Loret, for strings (Minetti); Songs, Mrs. Lillian Birmingham; Overture, Magic Flute (Mozart), Orchestra.

Bessie Knox Kintner, a young violinist of promise, will be heard in theme with Variations (Corelli), Liebesfreud (Kreisler), and Tambourine Chinois (Kreisler) at the November recital given by the Sherwood School of Music when she will assist in Mme. Lauth's pupils recital.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, November 5.—Lovers of choral music spent a pleasing evening when the Ellis Club, our oldest male chorus, rendered the first concert of their season with the usual appeal of tonal beauty and warmth of singing which assures this organization a following of such large and appreciative audiences. As it is the Ellis Club, for years has had such a large following that no tickets are on sale publicly. The entire house is taken up on a subscription basis and I understand that there are few chances among the ticket holders which too proves the popularity of the club and their gifted director, J. B. Poulin. In this connection I may be permitted to say with all due respect for the fine standard of the chorus that perhaps this very support of the public they are enjoying should stimulate them to greater musical endeavors, to programs which to full measure will exhibit their art of singing. One would like to see this chorus undertake larger and more pretentious works. Granting that the program given was probably kept in a lighter mood as it fell on Halloween night, yet speaking in a retrospective way as to the Ellis Club programs of years past, the choice of selections has not quite kept pace with their musical growth as a performing body. This is a matter for the program committee to consider.

As on previous occasions one could greatly enjoy the fine shading and general good tone quality, above all good precision with which the singers respond to Conductor Poulin's direction. Diction was not as clear as usual than on other occasions. Yet the chorus had to respond to enthusiastic applause with several encores. Most important on the program were the Serenade by Frederick Converse, an excellent performance. This is an intricate piece of vocal music, holding an impressive performance. Much in it is of striking charm and very effective in its combination of voice and small orchestra, the latter consisting of members of the Philharmonic Orchestra. The Hunting Song from Music, an Ode, by Hadley, too is a difficult work in which a chorus can reveal musical aptitudes.

Barbara Miller Blanchard, soprano, of San Francisco, I believe, is a singer of pleasing attainments, and a voice of charming lyric quality, which lends itself best to effects of intimate character. Miss Blanchard was heard in Pledge, Miss Yous from Massenet's Cid and a group of songs. She found excellent support from Mrs. M. Hennen Robinson at the piano who as accompanist also shares honors with the chorus.

Abbie Norton Jamison and her Singing Quartet are in the midst of another busy season. This refined musician, composer and pianist, has built up an unusually good vocal ensemble whose members are in fine sympathy with their director-pianist, Mrs. Jamison, herself one of the most sympathetic personalities among our artists. The ensemble consists of Hazel Jean Cole of Houghton, Bryson Anderson, sopranos, Edna Churchill Vorhees, Daisie Littlefield Pridgen, alto. Besides this concert work Mrs. Jamison is also rather busy teaching voice, theory and piano and finds time to work unselfishly for musical good of all, being an officer in several of our leading musical organizations.

L. E. Behymer will present two artists of stellar rank this month: Tito Schipa, leading lyric tenor of the Chicago Opera, Tuesday, November 13, and Josef LeVigne, Russian giant of the piano, Tuesday, November 27, also at Philharmonic Auditorium. Schipa is one of the few great Italian tenors before the public today. His very position with the Chicago Opera permits anticipation of an exceptional artistic experience when he makes his first appearance here. Originally trained in concert pianist, Schipa combines eminent musicianship with a voice of exceptional beauty. Suffice to say that his concert work in the past has made him the occasion of sold out houses.

LeVigne hardly needs any introduction.

Four concerts of the Sistine Chapel Choir, known also as the Papal Choir, have likewise been announced by maestro Behymer. This is the first tour undertaken by this famous body of singers who have never before had the permission of the Pontiff to exhibit their art before the general public. Monsignore Rella who is the head of the musical consistory of the Pope and who directs the choir only on the highest festival days will conduct the four programs, all of which will be different. The Sistine Chapel Choir sings frequently without accompaniment, a tradition dating back into the early Middle Ages. This is a vocal art nowadays largely neglected, but kept by the Roman singers at a standard of perfection which is nothing short of marvelous, as they achieve tonal color effect comparable only to the organ. The concerts will take place Sunday afternoon, December 2, and the Monday, Tuesday and Wednesday evenings at Philharmonic Auditorium.

Clarence Gustlin, first vice-president of the California Federation of Music Club, has returned to his Santa Ana home. He has visited many of the important music club centers in the East and Middle West in his capacity as vice-chairman of the publicity committee of the



NYIREGYHAZI

Coming to Los Angeles
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National Federation of Music Clubs. Mr. Gustlin is also very active along state federation work and has brought his own Orange County Federation. His fine work has been recognized once more from national headquarters as he has been appointed chairman of American opera for the Western District. Mr. Gustlin is eminently happy about the excellent report submitted by Eva Frances Pike, state federation chairman for extension work. When chatting with the writer he also paid warm tribute to Mr. Charles Koeler, president of the Berkeley Chamber of Commerce, whose preliminary work for the state federation convention is promising a very productive session.

Mr. Gustlin was greatly impressed with the remarkable work done at Peterborough, the MacDowell colony which has become a mecca for many American artists of every calling. He met Mrs. MacDowell, widow of the composer, who told him that she would visit the coast if ten or twelve lecture recital engagements would be guaranteed. This Mr. Gustlin hopes to accomplish. Mrs. MacDowell fully sanctions the establishment of a similar artists' colony in California, but advises not to confuse it in the minds of the public. In fact she very much favors such an undertaking which is all the more advantageous as the California climate permits a twelve months' sojourn at the colony, whereas the original MacDowell colony owing to the New Hampshire climate functions only during the summer. Mrs. MacDowell has quite recovered from her accident she suffered last winter. Mr. Gustlin was happy to report.

Those who love the flute and music of the wood-wind instruments will be interested in the annual concert the Los Angeles Flute Club will hold free to the public Friday evening, November 16, at Harvard Auditorium, University of Southern California. The program again is unique, offering music for various combinations of woodwind instruments, including a Quintet of Rimsky Korsakow for piano, flute, clarinet, oboe and French horn. The club has a most interesting repertoire which includes compositions for sixteen flutes and music of this instrument employed in practically every type of scoring. The purpose of the concert is entirely altruistic, purely educational as is the aim of the club, i. e. to acquaint the music-loving public better with the great possibilities the flute and woodwind instruments in general possess, which were somewhat forgotten. During the last hundred years, but judging from modern chamber music tendencies are again being exploited. All the players render their services, as to the guest artists, Ruth Hutchinson, soprano, and Homer Grunn, pianist.

Siegfried Wagner, son of the Master of Bayreuth, will arrive in New York soon after Christmas to direct there the American premiere of his opera "The Baerenhaeuer" (The Man with the Skin of a Bear, to translate the title verbatim) which will be given by the Wagnerian Opera Company on the occasion of their second visit to this country. Wagner will then make a tour of this country directing special Wagnerian orchestra concerts for the benefit of the Wagnerian Festival Theater in Bayreuth which is doomed with financial disaster owing to the money situation in Germany. The New York Philharmonic, New York Symphony, New York State Orchestra, the symphony orchestras of Detroit, Cincinnati, Minneapolis and San Francisco have been placed at the disposal of Wagner, Schumann Heink, Frida Hempel, Michael Bohnen, Barbara Kemp and other artists will donate their services at these concerts which are to feature works of Richard Wagner, Franz Liszt and Siegfried Wagner. The Metropolitan

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Opera of New York, the Chicago Opera, and the Wagnerian Opera Association of New York will turn over their baton to Siegfried Wagner to direct music dramatic performances for the same purpose, to perpetuate the work of his immortal father. Considering the fact that Alfred Hertz and the San Francisco Symphony Orchestra already have assured the visit of Siegfried Wagner to the coast, one is anxious to know whether Los Angeles will be one of the honor cities.

A NEW SONG-BIRD CHARMS MUSIC LOVERS

By Nell Gothold

One seldom hears a more finished artist in any land than Mile. Claire Dux whose gracious presence and glorious voice made entire into the hearts of Angelenos at Philharmonic Auditorium on Friday afternoon and Saturday evening. Fresh from a season of Opera and concert in Europe, Mile. Dux arrived in America only a short while ago for her second American tour, this, however, being her first Pacific coast series.

The gods were kind to this fair Polish artist endowing her with a superb, liquid soprano voice of pure smooth and equal quality throughout its entire large compass. She combines feeling with that artistic understanding which regulates it and in her Mozart aria *Deh vieni non Tardar* from the Marriage of Figaro she displayed her finest vocal attainments; her pianissimo passages delicately warm yet most vibrant. It would be hard to discriminate in her Strauss numbers, but Mile. Dux was perhaps "more at home" in "Morgan" than in *Staendchen*. Silvain Noak was given acknowledgement by a hand clasp from the singer for the fine work done in the passage in which the violin part stands out so prominently in the accompanying orchestra. Both songs by the beloved poet-musician Strauss were beautifully rendered; her diction and pronunciation at all times perfect. But for sheer exquisite beauty and restfulness Mile. Dux's interpretation of "The Virgins Lullaby" by Reger left nothing to be desired. Her presence and poise are consummate in the graceful simplicity of manner all of which bespeak genuine musical culture resting on a foundation built of painstaking care, and consecrated zeal which is of far higher and more enduring value than the dazzling feats of display made by some artists which show lack of solid intrinsic vocal support.

The orchestra gave splendid accompaniments, Mr. Rothwell allowing the singer first consideration, always, even in the most delicate and pianissimo passage her voice carried its message above the instrumental accompaniment seems to be nothing more of praise remaining to be said of the orchestra for its splendid personnel, its fine technique and its estimable director, though they thrill us anew each time we listen and each time they seem to convey to us more vividly their interpretation.

The Tchaikowsky Symphony No. 4 in F minor Op. 30 in true Russian spirit was intensely dramatic. In this number is interwoven the history of the composer's very unhappy marriage. Every motif brings out continuous yearning and sorrowing themes which seem ever changing yet ever steadily more agitated to the finale which at times rises to tempestuous bursts of passion. This was interpreted exquisitely and evoked much applause from the audience.

In the Scherzo, Queen Mab from the dramatic symphony "Romeo and Juliet," Op. 17 by Berlioz, that famous French exponent par excellence of program music, the very soul of romance was portrayed. Many new and startling tonal effects in combining instruments occur in this number adding lustre to the changing though not altogether melodious theme. The orchestra was probably at its best in this number, while the concluding Introduction and Danse de Salome, Op. 90, by Glazounov, gave full sweep to the orchestra resources in tone and color.

Wonderful is the power of instrumental music without words, that conveys impressions, deep and lasting! Once more we are grateful to the Philharmonic Orchestra and Walter Henry Rothwell and their management for a real soul feast.

Bogdan Giliewicz, who has been in America only a very short time, and has recently opened a studio in the Southern California Music Company building, will be heard in concert and recital during the coming season. Mr. Giliewicz comes to Los Angeles from Moscow having been educated in the government university there, where he has also appeared in the leading role of many standard Italian, Russian and French operas.

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LOS ANGELES MUSICAL CHAT

By Nelle Gothold

Edith Lillian Clark and Carolyn Handley presented their most advanced pupils in a very enjoyable recital, October 27th, at the Southern California Music Company Recital Hall. Those who appeared in song were Ethel Patton, Eugene Bradl, Ida Schütz, Lilah Carlson, Rose Victoria Johnson, and Lois Moon with Emily Archibald as accompanist. Betty McCluer, Ramona Baker, Carolyn Wright, Ione Gilbert, and Emily Archibald gave piano selections.

Olga Steeb, internationally known pianist and founder of the Olga Steeb Piano School, presented a number of her pupils in the first regular monthly recital, at the Ebell Club House, October 25th. This event was well attended and much interest was shown in the numbers rendered by the following participants: Bernice Hall, Frances Hall, Margaret Copeland, Frances Mullon, Iris Kuhneley, Elizabeth Copeland, Paul Sauer and Margaret Crist. Miss Steeb gave a recital at Fitzgerald's Recital Hall in Long Beach, October 26th. Her program on this occasion, as always, was delightfully and masterfully executed and comprised the following: Concert Etude (MacDowell); Waltzes in F major and A flat, Impromptu (Chopin); Caprice, Paganini-Liszt; Rhapsodie (Brahms); Variations C minor (Beethoven); On Wings of Songs, Capriccio Brillante (Mendelssohn).

Mme. Anna Ruzena Sprotte has had a most remarkable career as a singer and a teacher both in America and Europe. Her glorious contralto voice has been heard on many occasions locally and she has had the distinction of appearing as soloist in the largest and best known orchestras in two continents. Recently she was heard at the City Club with Evelyn Paddock Smith at the piano, in Glendale at the First Methodist Church and in Pasadena at the Community Sing under Arthur Farwell's direction. To be mentioned Mme. Sprotte will appear with the Los Angeles Oratorio Society in the presentation of Handel's Messiah with John Smallman directing. Several of Mme. Sprotte's pupils were presented in recital last week when they were assisted by Mr. Harry Baxter, well-known flutist. An outstanding feature on the program was the aria (for soprano and flute) *The Song and the Flute* by John Denmore which was given by Mrs. James Dumas and Mr. Baxter. Others appearing on this program were Ruth Davis, Mrs. Shelley Hanson, Ottilie Macintosh, Evelyn Ross, Dorothy Grey, Mr. A. Buley and Pauline Hanan.

Miss Lillian Steeb has just returned from New York where she has been since last March coaching with the famous musician and pedagogue, Paolo Gallico. She accompanied the Gallicos on their vacation trip into the Adirondacks and spent two months continuing her study in the ideal environment of the beautiful mountains near Lake Placid. Lillian Steeb is well known in Los Angeles as a pianist and is assisting her sister, Olga Steeb in the Olga Steeb Piano School, which is located at 453 South Wilton Place.

Gertrude Ross, known throughout America for her beautiful songs left Los Angeles October 9th for the

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FOURTH FORTNIGHTLY CONCERT

The fourth event of the Fortnightly in the Colonial Ballroom of the St. Francis will take place Monday, November 12th, at the usual hour, 4:30 in the afternoon. Henry Eichheim, a musician, composer and critic of distinction will give a talk on comparisons of oriental and occidental music. Mr. Eichheim is perfectly equipped for his task as he has spent many years in the Far East making intensive studies of Korean, Chinese, East Indian and Hungarian music. His compositions based on Oriental themes have been given in all the important cities of the United States and have met everywhere with an enthusiastic reception.

He is at present a resident of California. This occasion should be of special interest to San Francisco since contact with any form of oriental art is one of the city's chief cultural assets. The illustrations will include piano compositions based on oriental themes and played by Ethel Roe Eichheim, and an exhibition of several oriental instruments. The popularity of these Monday recitals grows with each succeeding event. The results have so far more than justified the claim that abundant talent is to be had in San Francisco for distinguished entertainment.

BELLE BENNETT AT ALCÁZAR

Belle Bennett, San Francisco's favorite star, comes home next Sunday night, November 11th, at the Alcazar in a brand new play, called "Half a Chance." An enthusiastic reception is awaiting the clever little actress when she makes her appearance after two years' absence at the theatre where she played for ninety-seven consecutive weeks.

As a medium for her opening Thomas Wilkes selected "Half a Chance," described as a dramatic jewel and written by Mrs. Blanche Upright of this city. Filled with thrills and a good measure of comedy the offering is said to be ideally suited to Miss Bennett, who, since leaving here has been seen in several Broadway productions, and has been recognized as an actress of great ability and unusual talent.

"Half a Chance" deals with a little girl of the slums whose mother is a circus performer and who is adopted into a friendly household, later achieving prominence before the footlights.

Wilkes has given Miss Bennett a capable company of players, headed by Ivan Miller, who will be the leading man throughout her engagement. Miller is tall and dark, and has had large experience as leading man in other cities. New in San Francisco he is expected to be a pronounced favor. The other members of the supporting company includes Henry Shamer, Thomas Chatterton, Mary Duncan, James Edward, Fanchon Everhart, Frederick Green, Helen Pitt, Fred Cummings, Ethel McBride and George Webster.

Addison Pitt has been brought here from New York to direct the production. He is well known in San Francisco and his talents as a producer are exceptional.

IRENE HOWLAND NICOLL IN NEW YORK

The many friends of Irene Howland Nicoll will be interested and delighted to hear of a most successful debut in New York on Tuesday afternoon, October 30th, at Aedon Hall. All of the critics were unanimous as to the sincerity and artistry displayed in a versatile program, and commended the use of a voice wide in range and rich in quality. Mrs. Nicoll has been coaching with Frank La Forge who is very enthusiastic about her future as a concert singer.

S. F. CONSERVATORY'S VOCAL NORMAL COURSE

That earnest students appreciate the value of a teacher who is herself a professional singer, is shown by the fact that although Irene Lazelle has been in this city only a year, her teaching time is practically filled, and she is starting a Normal Class in Voice, in order to prepare assistant teachers for her studio. As a professional, Miss Lazelle realizes the value of public appearances for young singers, and her pupils are always in demand.

Mrs. Stanley Miller is singing in two concerts in San Francisco. Miss Florence Sexton will start in Odd Fellows Hall Thursday evening, Oct. 18th, and Emilio Gallan will sing for the Vittoria Coloma Club October 27th. Twelve of Miss Lazelle's pupils sang in the San Francisco Grand Opera Chorus. Miss Lazelle will give a pupil's recital in the near future.

KRUGER'S FIFTH STUDENTS' RECITAL

Mr. and Mrs. George Kruger gave a very interesting piano recital in their charming residence studio, 233 30th Ave. (Sea Cliff), on Sunday afternoon, October 14th. The students who participated showed artistic taste in the numbers given by them, marking the steady progress of their work. Mr. and Mrs. Kruger and the pupils gaining the warm praise of those in the audience. The program was opened by Mary Josephine Emerson who played two minuets by Bach in a dainty manner. Estelle Seiler followed with a Rondo by Hummel and a Valse by Duvernoy, executed clearly and rhythmically. Miss Jane Cooper showed a good deal of talent in regard to touch and finish in the rendition of Kuhlau's Sonatina in C major. Tilly Berger played the Gondolina by Luck and a Valse Caprice by Newland, the first piece being specially well phrased. George Goody surprised the audience with his interpretative ability. He succeeded in creating the proper mood in Schubert's Impromptu and Chopin's Valse. Miss Mildred Berg played the Elegie by Nollet and the Valse Chromatique by Godard effectively and with style. Miss Tiny Puccinelli made a good impression with Liszt's Hungarian Rhapsodie. Miss Alice Meyer interpreted Rubinstein's Kamenoi Ostrow and the Rigoletto Paraphrase by Liszt with good understanding, clearness and shading. Miss Viola Luther gave Bargiel's allegro con gracia and Mozart's C minor Sonata with an ease and majesty. These recitals serve as splendid opportunities in preparing the students for the concert stage and Mr. Kruger is to be congratulated for the fine results he accomplishes.

The program was as follows: Menuet in G major, Menuet in G minor (Bach), Marie Josephine Emerson; Rondo alla Turca op. 68, No. 3 (Hummel), Valse Bluette op. 272, No. 1 (Duvernoy), Estelle Seiler; Gipsy Rondo (Haydn), Allemande (Hady), Victoria Gilmeister; Sonatina C major (Kuhlau), Jane Cooper; Gondolina (Luck), Valse Caprice (Newland), Tilly Berger; Impromptu (Schubert), Valse Caprice (Newland), George Goody; Elegie (Nollet), Valse Chromatique (Godard), Mildred Berg; Hungarian Rhapsodie (Liszt), Tiny Puccinelli; Kamenoi Ostrow (Rubinstein), Paraphrase from Rigoletto (Liszt), Alice Meyer, Allegro con Gracia (Bargiel), Rondo Capriccioso (Mendelssohn), Thomas Miller; Papillon (Mrs. George Kruger); Faust Fantasia (Liszt), Edna Linkovsk; Dance of the Gnomes (Liszt), Norman Smith; Concert Stuck F minor (Webster), Joseph Salvato. (Orchestra part on second piano.)

SISTINE CHAPEL CHOIR

An interesting bit of cable news in connection with the coming tour of the Sistine Chapel Choir is to the effect that Monsignor Lorenzo Perosi the eminent composer of church music, has accepted an invitation to visit the United States and intends to remain about two months. He was conductor of the famous choir until about eight years ago, when a nervous breakdown incapacitated him for that exacting service, and since then he has been in seclusion. His leadership was assumed by Monsignor Antonio Rella, who will conduct the organization's concerts in the United States and Canada, opening at Carnegie Hall, New York City, on October 18, and at the Exposition Auditorium, San Francisco, December 7.

As a composer Perosi has been very prolific, and his finest works will be sung by the Sistine Chapel Choir in concert. His last published composition, a "Tantum ergo," was succeeded by a number of oratorios, including "Passion of Christ," "Transfiguration," "Resurrection of Lazarus," "Resurrection of Christ," "Nativity," "Murder of the Innocents," "Entry of Christ into Jerusalem," "Johannes" and "Lamentation." A number of these have become classics. But his best productions were written for and have been sung only by the Sistine Chapel Choir, among them "Tu es Petrus," "Lux Aeterna," "Qui Operatur," "Cantate Domino," "Nave non Toccas," "O Salutaris Hostia," "Benedictus" and an "Alleluia" for two choirs widely separated.

East where she attended the preview and opening of the Charles Ray picture, "The Courtship of Miles Standish" for which she arranged and composed the musical score. Mrs. Ross has devoted from her usual vein in writing a semi-popular song as a feature section called "Why Don't You Speak for Yourself, John?" She has also written all the incidental music and entracts for Charles Ray used in the spoken drama, "The Girl I Loved," which had its initial performance in San Diego October 8th, and in which Mr. Ray is touring.

Loren Robinson who has been appearing in the prologue of the "Covered Wagon" at Grauman's Egyptian Theater in Hollywood for the past six months has been in demand at many affairs recently, among them a delightful Sunday afternoon tea at the home of W. W. Weller in Hollywood and the Hollywood Kiwanis Club.

Mme. Milanes Astro, a recent arrival in Los Angeles with her studio in the Southern California Music Company building, will soon begin a series of very interesting lectures, with personal demonstrations, on the speaking and singing voice before various clubs and in the public schools of the city. These lectures will prove to be of educational value, for Mme. Astro is known extensively as an authority on voice culture.

Alice Lohr, contralto soloist at the Temple Baptist Church, has undergone a very serious operation and while now apparently out of danger and resting quietly at her home, it will probably be several weeks before Miss Lohr can resume her singing. Her many friends and admirers are hoping for her speedy recovery.

Constance Jeanette Shirley, the six-year-old pianist-composer, has made a most phenomenal exhibition of musical talent for one so young in her recent program given at the studios of the Times Radio Station, when she played compositions of her own and other difficult numbers. Baby Constance has been termed the "Reincarnation of some great old master," and Mr. G. W. Vandergift adds further that "this child's work has not been learned in these six short years of her life, but must be the spirit of some Mozart or Chopin within her tiny soul."

The Los Angeles Biltmore Hotel announces their first annual series of six delightful concerts to be given by distinguished artists of international fame such as Arthur Hohnstein, master pianist and Paul Kachanski, poet of the violin, who will appear in December; the Griffes Group, including Edna Thomas, mezzo contralto, Olga Steeb, pianist, Sascha Jacobinoff, violinist, who perform in January; Joseph Schwarz, heroic baritone in February; the Duncans, classic dancers and Max Hahnswitch, pianist, also scheduled for February; Josephine Lucchese, coloratura soprano in March and in April to close the series will be heard the renowned Russian pianist-composer, Ossip Gabrilowitch. The season tickets are being distributed by a committee who are inviting only a limited number of persons to hear this wonderful concert at the reasonable rate of \$25 for the season.

Dr. Frank Nagel has engaged several of the best local singers to assist in illustrating his lecture analysis of the opera, Lucia di Lammermoor at the next regular meeting of the Hollywood Opera Reading Club, on November 5th. This opera affords many splendid opportunities for the display of vocal achievements and Dr. Nagel will be furnished ample scope for his usual artistic accompaniments. Imogene Campbell will sing the role of Lucia with Ruth Pinkerton, contralto, Raymond Harrison, tenor, Fred Wilson, baritone, and Leslie Tringham, bass, assisting on the program.

Reginald Heber has recently opened a studio in the Southern California Music Company building where he is teaching scientific voice culture and dramatic art. He is a tenor singer and has done much coaching in opera and concert repertoire, as well as having produced some of his own works including light operas and musical comedies, which have evoked favorable comments from leading critics throughout America. Mr. Heber has also established a vocal and dramatic bureau where talent may be procured for club, recital and drawing room affairs.

TITO SCHIPA'S IDEAL ART OF
BEL CANTO

(Continued from Page 1)

we, but there should be a line drawn between light and cheap compositions. Mr. Schipa, no doubt influenced by people who do not have his interests at heart, sings one or two very inferior and cheap songs as encores. It is not necessary for us to tell him what they are. Why mar the dignity of one's art by singing compositions entirely out of tune with a concert program. Why not let the cheap songs remain on moving picture programs or similar entertainments. Let us retain the concert platform in its artistic dignity. Concert goers certainly do not like cheap songs as a rule, and those who go to concerts enjoy themselves just as much without them. Of course, there were many among Mr. Schipa's auditors who are not regular concert goers, but they applauded the good songs just as enthusiastically, at times even more so for they wanted them repeated, than the cheap songs. Then why sing cheap songs?

NOVELTIES AT SECOND SYMPHONY
CONCERT

(Continued from Page 1)

the hearty approval of the audience. The orchestra showed itself thoroughly proficient to give the most effective interpretation of these works. Mr. Hertz has an excellent opportunity to prove his versatility by showing the contrast between the dramatic character of the Bloch work and the delightfully lyric character of the symphony as well as the suite. Again it was regrettable that the members of the San Francisco Symphony Orchestra play like artists, that is to say they phrase and accentuate and how like an artist would do, and not like routine musicians usually play without paying attention to coloring and shading of the phrases. Mr. Hertz, thanks to numerous and tedious rehearsing is able to attain these splendid results, we know of no symphony conductor of distinction who would do this for the first time. These results in quite such finished manner. Surely San Francisco deserves to be congratulated upon having a conductor who takes as much pride during the ninth year of his engagement as during the first.

KARL RACKLE IN HAYWARD

The following article, which appeared in a Hayward paper, will be of interest to many of Mr. Rackle's friends in San Francisco: The appearance of Karl Rackle in Hayward is scheduled for Native Sons' Hall, Tuesday evening, November 13th, at 8 o'clock. The program promises to be of great interest and variety and includes, besides Mr. Rackle's piano numbers, songs by Erwin Holton, tenor, and readings by Rosalie Harrison, writer of original stories. It is noted that Mr. Rackle's ability as a pianist has been highly lauded by connoisseurs, and local music lovers are looking forward with eagerness to hearing him play.

Mr. Holton is a singer of exceptional talents. His voice is warm and sympathetic and more than hints of baritone. He has made many appearances in various cities of California and always delights his hearers with his lovely voice, dramatic fervor, and pure and beautiful diction.

Miss Harrison is a personality of whom California can well be proud. She is the author of a book entitled "Original Stories in Rhyme," published by the East Bay Printing Co., of Oakland, and just about to come from the press. These stories, written by Miss Harrison in quaint verse, deal with early pioneer and mining days in California and Nevada. Hayward people will have the pleasure of hearing selections from this book given by the author herself on the Rackle program.

The program in full is as follows: Fantasia (Bach), Fantasia (Mozart), Sonata Op. 78 (Beethoven), Mr. Rackle; O, Sleep, Why Dost Thou Leave Me (Handel), Passing By (Purcell), I Attempt from Love's Sickness to Fly (Purcell), Mr. Holton; The Girl That Wore the Bright Red Hood, Gambini's Nell, Miss Harrison; Mazurka (Leroux), Romance (Tschakowsky), The Sea (Palmgren), The Lark (Balakirev), Mr. Rackle; A Rose in Autumn (Eric Coates), Where My Dear Lady Sleeps (Hoellville-Smith), The Ships of Arcady (Michael Head), Mr. Holton; Jes' Partners, Jes' Neighbors, Miss Harrison; Spring Song (Mendelssohn), Tristitia (Rackle), Hungarian Rhapsody No. 8 (Liszt), Mr. Rackle.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLV. No. 7

SAN FRANCISCO, SATURDAY, NOVEMBER 17, 1923

PRICE 10 CENTS

CLAIRE DUX IS AN ARTIST PAR EXCELLENCE

L. A. PHILHARMONIC GIVES FINE PROGRAM

Beautiful Voice of Velvety Flexibility Is Re-enforced by Immaculate Technic and Exact Intonation and Amplified by Splendid Emotional Expression Arouses Audience to Heights of Enthusiasm. Benjamin Moore Proves Accompanist of Great Merit

Under Direction of Walter Henry Rothwell, Great Organization Presents Excellent Program—Educators Formulate Plans to Obtain Closer Relationship Between Philharmonic Orchestra and Southern California Schools and Colleges—Community Orchestra

BY ALFRED METZGER

BY BRUNO DAVID USSHER

Those who did not attend the concert of Claire Dux at Scottish Rite Auditorium last Monday evening certainly failed to hear one of the very greatest vocal artists ever appearing in San Francisco. Among the concert artists making their initial bow to California audiences since the beginning of the war in 1914 we remember not one that could be placed on a par with this ideal exponent of all that is worthy in that difficult phase of musical expression known as the art of singing. We had almost given up hope that new artists were still appearing who could act as worthy successors to those distinguished banner bearers of the muses who, after a brilliant reign must eventually lay down their scepter and make room for some one else.

While no artist of distinction can possibly be replaced the vacancies he or she may leave can be filled, but they can only be occupied by those who dispense the same ideals, the same thoroughness of artistic expression, the same purity of technical execution which the great ones of past generations have disseminated before an admiring world. Nothing less than greatness can take the place of greatness, and we regret to say that many a vacancy left by the departure from life or the retreat from activity of a great artist is still lacking an occupant. In the advent of Claire Dux, however, we have not only the privilege of admiring a truly great singer, but in some respects an artist unique and superior to some of the greatest we have heard. She is beyond a question one of the most brilliant luminaries that have graced the horizon of art in many a decade.

Claire Dux does not only possess a beautiful voice of singular flexibility and velvety smoothness, but her intonation is so immaculate that it represents one of the rare joys we experienced during our attendance at concerts. Her breathing is something to marvel at and her attacks are so sure and correct that one would be inclined to term them mechanically perfect were it not for the fact that the artist mingles with this perfection an element of the deepest emotion. Miss Dux reveals one special quality in vocal expression which we never heard in any other artist to that pronounced degree. Notwithstanding the fact that her tones are exclusively produced somewhat far back in her throat they remain clear, free and bell like. It merely goes to show that nothing is impossible in the way of artistic execution. Before we heard Mme. Dux we would have thought such a feat utterly impossible.

To hear Miss Dux attack her high tones, even to the highest is an experience which is indescribably pleasant. Indeed it is thrilling. Furthermore the original and intelligent manner in which she interprets the phrases of the classics both old and modern is the acme of genuine musicianship. For Mme. Dux is not only a great singer, but in her interpretation she is also a great musician. She obtains certain artistic effects which no other artist has so far been able to show, and even in the interpretation of the modern songs, like those of Hageman and Carpenter, she succeeds in revealing entirely new and pleasant shadings and colorings. Her endurance is simply unbelievable. In addition to fifteen songs

she sang seven operatic arias, including those from Manon, La Boheme, Rigoletto, La Tosca, Marriage of Figaro, Pearl Fishers and Ernani. Of course, four of these were encores. This is surely a prodigious feat for any vocal artist.



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Benjamin Moore was the accompanist and he certainly distinguished himself. Every one of his accompaniments to the various songs and arias was a gem. And when it is considered that several of these accompaniments were exceedingly difficult and that Mr. Moore

(Continued on Page 11, Column 1)

LOS ANGELES, Nov. 12.—Thoroughly enjoyable was the last Popular Concert of the Philharmonic Orchestra when Director Rothwell and his players verily radiated musical enthusiasm, making music with a warmth of expression and

for conductor, performers and listeners, and to reiterate, it was brilliancy of spirit, and ardour of expression. Hence there were well deserved ovations from the public, which again filled all but few seats. Conductor Rothwell, indeed, has given us vitally interesting programs on Sunday afternoons, and so much of his best in musicianship and enthusiasm that one may predict a most popular series of popular concerts.

Space does not allow me to speak with as much detail as I feel urged to do in regard to this program. It opened with the French Military March from the Algerian Suite by Saint-Saens. This is one of the most beautiful concert marches, for it contains as much martial spirit as it offers richness of melodic development. It was brilliantly done. Then followed Scene Pittoresques by Massenet, suave and useful as all music of this composer. The Air de Ballet with its charming cello theme accompanied by pizzicato strings had to be repeated. In the Angelus movement composer and director painted a vision of a late afternoon in a little town. Mr. Rothwell, indeed, achieved captivating total effects. The tolling of the bells sustained French horns and cello pizzicato; then, as it were, children's voices coming from a nearby church (flutes, clarinets and violas like women's voices, later on oboe in a theme of religiousness in which the ascetic and musically sweet were blended), again the fullness of sound when the whole orchestra intoned as if the organ chanted. Director Rothwell entered wholly into the spirit of this rather simple tone picture and created a lasting impression.

Of Mme. Cornelia Rider Possart's solo in the Mozart B flat concerto, No. 15, suffice to say, that she proved herself a Mozart interpreter of exceptional quality. She is eminently musical, endowed with a rare sense of style, and uses her technic in a manner which caused even the public to forget the fact that the lengthy concerto well bears shortening. The insistently demanded encore was the Gavotte by Eugene d'Albert.

Cesar Cui's Miniature Suite found the large orchestra at the height of the delicacy of the opus which is charmingly light and not without warmth as in the Berceuse and rhythmically pleasing in the Rustic Dance that forms a good climax. This Russian opus (not always typically Russian, somewhat in the manner of lighter German classic of the eighties) like the Massenet and the Mozart had not been heard here before. Magnificently dramatic was the closing number, Wagner's Rienzi overture. It was a surpassing climax to a concert so radiant with musical feeling. The public realized it, too, and instead of rushing for the doors, as is their habit when a concert is ended, they gave to the maestro and his fellow artists an ovation which gave the director cause to beckon his players to rise in acknowledgement of this equally spontaneous tribute.

One of the most significant indications of the rapidly growing realization of the cultural value of the Philharmonic Orchestra of Southern California was the organization last week at the second fortnightly luncheon at the California Club of the University Presidents of Southern California of the Intercollegiate Philharmonic Orchestra Association.

(Continued on Page 11, Column 1)

eloquence of phrasing which literally transported the writer into a state of happiness. Conductor Rothwell always has things "at his fingers' ends," the orchestra often sounds indescribably beautiful. But rarely have all the means of expression come to be so fully the "end." These were two brilliant hours

After the lights are out

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is/7 knew and loved me. Wagner knew and loved me. Rubenstein, Berlioz and Gounod knew and loved me. I have been the companion of genius for two generations. My name is the Steinway Piano.

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Why did Gounod, who gave us "Faust," write to my makers in 1888, "Mme. Adelina Patti joins me in the ecstasy and mutual admiration of your product . . . I am overjoyed at the consciousness of being the possessor of one of your perfect instruments?" And what was that that stirred the mighty Dr. Joseph Joachim to assert: "Steinway is to the pianist what Stradivarius is to the violinist?"

Companion of genius indeed have I been! Sometimes, when the stage is dark and the lid over my strings is down, I brood over my long years of such companionship.

I see Adelina Patti again, blowing kisses,

What does the Steinway piano think about, when the curtain is down and the lights are out, and the artist and the audience have departed? Eloquent enough the Steinway is when the moods of others are voiced on its wondrous strings. But what are its own moods and longings? Listen! It is about to speak to us . . .



and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous rhapsody over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties, and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to these who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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TWENTY-THIRD YEAR

W. A. CLARK, JR.'S, SERVICE TO MUSIC

During the last few months we have been repeatedly asked to express our opinion regarding the continuous interest which W. A. Clark, Jr., of Los Angeles, is taking in the musical welfare of his community and upon the effect it has upon the musical development of the great Southwest. As a basis for this discussion we wish to remind our readers that Mr. Clark is spending during the course of five years the huge sum of one million dollars, and only a short time ago he renewed his determination to spend another million during the five succeeding years to give Los Angeles the best symphony orchestra West of Chicago. Now let us see what far-reaching effect this generosity has on the music of the Southwest.

In the first place, it attracts to Los Angeles a number of the foremost orchestral musicians residing in America. The influence of such musicians in the community wherein they reside and wherein they participate in all kinds of functions, including the occasional establishment of a class of students, is, of course, impossible to estimate. Were it not for the presence of such musicians in Los Angeles, the summer concerts in the Hollywood Bowl could not be given, for there would not be sufficient funds to import such an orchestra specially for the summer. Furthermore, the Philharmonic Orchestra, by traveling in surrounding cities, spread the gospel of good music everywhere, thus swelling the number of people interested in good concerts of all kinds, in fine grand opera seasons and in efficient teachers.

The material value of a symphony orchestra, such as the Philharmonic Orchestra in Los Angeles, can not be determined. But if the music houses have found an increase of trade, if teachers have discovered an increase of pupils, if managers have increased their attendance at concerts, if there are demands for greater musical expansion, the foundation of such improvements must be traced back to the Philharmonic Orchestra, which is giving the impetus for all that is best in musical appreciation. Wherever there is a symphony orchestra there are created differences of opinion concerning the style of directing such an orchestra. The conductor becomes always a certain bone of contention among opposite factions. Those who prefer a poetic style of conducting without emphasis of the dramatic will criticize a conductor inclined to vigorous prosecution of climaxes. If music lovers prefer a deliberate tempo to an accelerated tempo, they will criticize the conductor who endeavors to go slowly. Indeed, any musician who has a preconceived idea of how a composition ought to be played, or who

depends for his taste upon other conductors whom he has admired in the past expects a conductor to interpret standard compositions according to his ideas. But, after all, the essential point is whether or not a conductor understands his business, whether he has had practical experience, whether he knows the traditions and studies his scores, whether he dominates his orchestra so that the attacks and phrasing are precise, or whether he reads the classics with intelligence and musicianship. All else is beside the mark. Matters of personal opinion have no place when the common good is concerned.

In San Francisco one thousand guarantors and sixty thousand people contribute the finances necessary to support the symphony orchestra. Consequently, these people furnishing \$200,000 have a right to say which conductor they prefer. In Los Angeles, Mr. Clark alone furnishes \$200,000, and the public whatever is represented in the sale of tickets. Therefore, Mr. Clark and the people who spend their money on the concerts have the say as to which conductor they prefer. As long as Mr. Clark is convinced that Walter Henry Rothwell is the right conductor, so long as the public buys season tickets and single admission tickets when Mr. Rothwell conducts, so long is Mr. Rothwell the right conductor for Los Angeles, and no one is entitled to any say in such matters unless he or she is able to defray the expenses necessary to gratify any taste regarding the style of conducting he or she prefers. The writer regards Mr. Rothwell as an efficient musician, a conductor of proved ability and experience, a leader who trains and directs with precision and who has built up the orchestra to a point where it may justly rank with the leading organizations of its kind in the country. We congratulate Mr. Clark upon his musical philanthropy and upon his judgment to select a conductor like Mr. Rothwell, who shows such excellent discrimination in engaging the finest musicians he can find. We fear there are musical people residing in Los Angeles who even now do not realize the immense musical benefit which the Southwest derives from W. A. Clark, Jr.'s munificent generosity.

BLOSSOM TIME A DELIGHTFUL PLAY

Excellent Cast, Beautiful Music, Picturesque Scenery,
Refined Acting, Drill Comedy and Appealing Pathos
Leading Features of the Performance

By ALFRED METZGER

There is a refreshing atmosphere surrounding the performance of Blossom Time at the Curran Theatre this week, and those who attend this skillful bit of romantic play will unquestionably come away from the theatre happier for their experience. Those who admire Schubert's music will find many old and dear acquaintances among the music, the Serenade and Unfinished Symphony forming important factors throughout the course of the play. He is the most lovely of very pleasant voices which are used to interpret some of the most beautiful songs, not one of the least being the Love Song. We heard snatches of Die Forelle, Ave Maria and other gems, but would have enjoyed all this magnificent music just a bit more if it had been taken at a slower tempo and not rushed ahead in jazz-like velocity.

It would be difficult to imagine a finer cast than the one interpreting this excellent bit of musical fantasy. Specially able and ingenious is Hollis Davenny's impersonation of Schubert. Both in make-up and deportment, he reflects the traditions that we all associate with this master of song. He acts convincingly, sings with a beautiful, ringing baritone voice of exceptional timbre and charm and never forgets the atmosphere wherein he must act. He is positively convincing. Our old friend, Teddy Webb, has one of the very best roles in his career as Kranz. It is impossible to listen to Mr. Webb without chuckling happily at his irresistible display of wit and humor. He always knows just exactly how to obtain the greatest effect from a comical situation and never allows coarseness or vulgarity to mar the sentiment of his lines. Even in the tipsy scenes he retains a certain amount of dignity and gentility, notwithstanding the rather uncultured phase of society the character represents. Mr. Webb's impersonation was a masterpiece of the rarest kind.

Gertrude Lang as Mitzi looked charming and sang pleasantly. Ralph Sulo exhibited a delightful lyric tenor voice and fitted in snugly among this fine cast. Halina Bruzovna as the Countess was most realistic in her acting and personal appearance. Ruth Meier danced very gracefully to the ever-delightful melody of the Moment Musical, while all the other characters proved themselves worthy of the company they were part of. Andre Dure, musical director, "acted" and conducted with considerable éclat and musical effect. Costumes, scenery, chorus and orchestra added greatly to the ensemble effect and rounded out one of the most delightful and refreshing musical comedies we have ever attended.

MOISEWITSCH VERITABLE PIANISTIC POET

Distinguished Russian Pianist Reveals Extraordinary Faculty of Expressing a Variety of Sentiments With Unerring Accuracy

By ALFRED METZGER

Beno Moiseiwitsch was the attraction at the second concert of the Elwyn Series in the Curran Theatre on Friday afternoon, November 8th, and although there was a large audience in attendance we have a sufficient number of teachers and students residing in the bay region to positively crowd at least two concerts of an artist like Moiseiwitsch. That our piano students and teachers do not co-operate to attend an event of such artistic magnitude is evidence for a condition in certain musical circles which is exactly flattering to either students or teachers. Radical improvement is necessary before piano students and teachers attain the same standard of musical taste as our general musical public which attends symphony concerts, chamber music concerts and grand opera performances in far greater proportion than our vocal, piano and violin students attend the concerts in which they should be specially interested.

Moiseiwitsch retains his eminent position among the poets of the piano. He is painstaking in retaining a mellowness and softness of tone that appeals caressingly to sensitive musical ears. Even in his most effective climaxes he does not sacrifice tone quality to volume of sound. His phrasing is characterized by the utmost delicacy and variety, and he is in accordance with his conception of the intentions of the composers. Technically Mr. Moiseiwitsch attains astounding results. Nothing is too difficult for him and the most puzzling intricacies and apparently most inexecutable delicate feats are overcome by him with ease and velocity that leaves the hearer gasping with astonishment.

Whether Mr. Moiseiwitsch's ideas regarding the art of repression as practiced in his interpretation of such compositions as the Tannhauser Overture, or his individuality of technical execution as employed during his reading of Chopin, comply with the preconceived notions of certain elements in the musical profession or laity is a question that is at least open to debate. Differences of opinion will exist as long as human beings entertain their present divergence, but one thing is positively certain, namely, that Benno Moiseiwitsch is one of the leading exponents of pianistic art before the musical world today. The complete program was as follows: (a) Fugue in C major, (b) Variations in G minor, (c) Sonata (Beethoven), (d) Capriccio in E minor (Brahms), (e) Variations (Paganini-Brahms), (f) Ballad in A flat, (g) Prelude in F major, (h) Prelude in C minor, (i) Prelude in F major, (j) Prelude in B flat minor, (k) Waltz in C major, (l) Chopin, (m) Prelude La fille aux cheveux de lin (Debussy), (n) Toccata (Ravel), (First performance in San Francisco), (o) Liebestraum (Liszt) (b) Tannhauser Overture (Wagner-Liszt).

RUSSIAN BASSO PLEASES LARGE AUDIENCE

George Shkultetsky Interprets Russian Program Very Effectively—Mrs. John B. Cassery Proves Exceptionally Fine Accompanist

By ALFRED METZGER

A large and representative audience attended the concert of George Shkultetsky, Russian Basso Cantante in the Colonial Ballroom of the St. Francis Hotel on Monday evening, November 12th. This was Mr. Shkultetsky's first appearance before the musical public of San Francisco in a recital of his own and judging from the cordial reception he received the impression he made was decidedly favorable. He possesses a fine resonant voice of flexible timbre and of wide range which he uses with good judgment and excellent technical skill. His program consisted exclusively of Russian composition and this reason alone gives the hearer a chance to judge of the capability of this artist in so far as it appertains to songs of other nations. But it was evident that he possesses in addition to a beautiful voice an intelligent comprehension of the purpose of a composition and the interest with which his audience followed his interpretation is ample proof of the individualism of his phrasing.

One of the specially artistic features of this program was the unquestionable musicianly accompaniments of Mrs. John B. Cassery. There is a deep study of music and a pianist who is sufficiently sincere and consistent to play with every ounce of soulful abandon into the work of the composer. Mrs. Cassery, notwithstanding the many difficulties that beset her in her interpretations of these Russian works, succeeded in giving her phrasing the subtle touch of artistic artistry and emotional phrasing without which an accompanist is a hindrance to the singer, but with the assistance of which the singer has reason to regard such pianistic expressions as a safe background for his efforts. The complete program was as follows: Air (Chopin), First opera Boris Godunov (Mussorgsky), Floods of Spring (Rachmaninoff), Air (Sobakin) from opera Tzar's Bride (Rimsky-Korsakov), Autumn Leaves (Gier), At the Ball (Tschalkowsky), (g) (Susanin) from opera Life for the Tsar (Glinka), Orphan of Hill (Kallistrat), The Night (Tschalkowsky), Do Not Sing My Beauty (Kaukas's melody) (Rachmaninoff), Air from opera Demon (Rubinstein); Air from opera The Magic Flute (Mozart), Silent Lips (Bellman), Azra (Rubinstein), Doubt—Romance (Glinka), Two Giants (Stolpin).

A MIRAGE

BY ANIL DEER

Bitter the experience of a wanderer, lost in a torrid arid desert. Swelling with heat, tongue parched, throat parched, mouth filled with the taste of sand, which confronts him on every turn; said is before him. In the rear, seemingly miles under, appearing to the sufferer, endless. Halted is aroused to a maniacal degree, which soon terminates with the victim throwing himself on the sand and in frenzy endeavoring to dig through the implacable enemy, eating it and dying in extreme agony, physical and mental.

Fate may be kind and extricate him before a fatality occurs. Some searching party or other travelers may state his then, to find company, human companionship, in the midst of suffering loneliness. His only previous companions loathsome vultures hovering overhead, hideous prophets, foretelling and gloating over the end seen to be. Hallucination possesses such a wanderer long before meeting with the extreme. Dazed and weary, suffering excruciating thirst, he suddenly perceives, apparently before him—water—a body of water, surrounded by cool sheltering palms, a joyful happy sight, which he runs to meet with eager and intelligent trust. Disappointment, cruel and amazing awaits. Reaching the spot where he believed it to be, finds it has vanished, and realizes he has been tricked by a mirage. Another cruelty in the inexhaustible stock of the desert.

Yet cruel as it shows itself to be to the inexperienced, ill equipped travelers, the desert is loved by those who know it and know its dangers and its difficulties. These claim it one of the most desirable spots on earth, with wonderful beauties on all sides; they will return year after year, hoping in the end their final moments may pass there. "Tis like the thistle which lightly fearfully touched will prick and bring blood, but fearlessly, roughly grasped, is handled with impunity."

A desert with its mirage has somewhere concealed a true oasis, where real water and sheltering palms, such as visualized by a mirage, truly exist.

Singers who set forth to travel the artistic route are prone to vision a mirage as their ultimate objective. Thoughts of riches to be secured, at the end of quest; fame, fine raincoats, jewels and chauffeured high powered cars, high honors and the final humiliation of all those who have in any way proved antagonistic or doubtful of the superiority of the aspirant. Such hankers fill the mind to the exclusion of real true facts; they are mirages, which can only bring disillusionment. Not that they don't exist, but they fail to give the expected bliss when finally gained. As water, often found in the desert, they are salt and arid to the taste, impossible to drink. Never intended to slake thirst.

An oasis, which typifies the real, as a mirage the false, is to be found by those who search, fortified with knowledge. True success in a singer's career means being service, giving pleasure to others, lightening the burden of those heavily laden with cares of life, passing on the high spiritual calm and peace earned by artistic attainment, delving into hidden mines extracting their precious jewels of musical and poetical thought, and casting these treasures broadcast to be enjoyed by all. There lies no music with heartbreaking chimerical illusion, but a true green oasis, with cool sparkling waters to be quaffed and found satisfying to the thirst.

THIRD SUNDAY SYMPHONY CONCERT

For the third concert in the Sunday Symphony Series, to be given tomorrow afternoon in the Curran Theatre, the San Francisco Symphony Orchestra, under the leadership of Alfred Hertz, will repeat yesterday's program, which is made up of the Brahms Symphony No. 1 in C minor, the Four Finnish Folk Songs of Arthur de Greef and Tchaikowsky's brilliant fantasia, The Tempest.

The announcement of a Brahms symphony is always eagerly welcomed by symphony patrons, while the Finnish folk songs and the Tchaikowsky work, both of which are new in the orchestra's repertoire, indicate a well-balanced program which should prove to be unusually enjoyable. The Tempest, which is a musical portrayal of Shakespeare's play of the same name, is one of Tchaikowsky's earlier works, but because of its excellence in obtaining the parts it has never been produced by the Symphony. However, Mr. Hertz expects that it will soon win a place for itself in popular favor beside the March Slav and Italian Caprice.

For the Popular Concert to be given a week from tomorrow afternoon in the Curran an unusually attractive program of established favorites has been prepared. A new soloist, Franz Berger, concert master of the orchestra, will make his first appearance this season as soloist, performing the Lalo F minor concerto

PACIFIC MUSICAL SOCIETY'S FINE CONCERT

Kajetan Attl, Harpist, Mrs. Albert George Lang and Miss Esther Dehninger, Pianists, and Miss Augusta Hayden, Soprano, Interpret Excellent Program

By ALFRED METZGER

Unquestionably one of the most interesting and enjoyable concerts ever given by the Pacific Musical Society took place in the ballroom of the Fairmont Hotel on Thursday evening, November 8th, in the presence of one of the largest audiences ever assembled at one of these delightful events. An especially enjoyable feature were two compositions for two pianos interpreted by Miss Esther Dehninger and Mrs. Albert G. Lang. One of these was a Sonata in D major by Mozart and the other a Suite opus 15 by Arensky. Both prodigious works were played entirely by heart by both young artists. It was a feat of which these capable pianists had reason to feel very proud.

There is nothing more difficult than the artistic interpretation of composition for two pianos. There is nothing in the way of musical achievement that requires greater study, more industrious application, a higher ideal of ensemble playing and more patience than interpreting by heart the few worth while gems of pianistic literature written for two pianos. And when we say that Miss Dehninger and Mrs. Lang responded to the demands of the severest requirements of this peculiar art our readers will receive an idea as to how thoroughly enjoyable the performance of these two ambitious artists really was.

The phrasing was uniformly even and intelligent. The technical portion of the composition exhibited all the elements of facility and accuracy. There was no discrepancy of any notable importance. The two works had evidently been studied and digested with careful observance of their artistic purpose. The tone of both artists was equally bell-like, neither one nor the other predominating unduly. The Mozart composition exhibited that gentility and suavity which is peculiar to the works of that master. The work of Arensky was brilliant and charged with grace and buoyancy. Indeed there is nothing we could say that would reward sufficiently the labor of love and affection for music in its purest form which Miss Dehninger and Mrs. Lang so cheerfully and so successfully donated on the altar of education as exemplified by the concerts of the Pacific Musical Society.

Kajetan Attl, solo harpist of the San Francisco Symphony Orchestra, played two groups of compositions, namely, Legende by Renie and Bohemian Folk Song by Attl. Our musical public has already learned to admire Mr. Attl's silver tone and his exceptional ability to make the most tender sentiments flow from the pliant strings of his instrument. The two works he played on this occasion gave him ample opportunity to wield the scepter of his art. He practically "sang" the folk songs and told the Legende with an expression of poetic content that appealed strongly to his listeners. Mr. Attl represents, according to our humble opinion, all that is worthy in adequate utilization of an instrument most difficult to handle.

Miss Augusta Hayden, soprano, occupied the responsible position of asserting herself in such distinguished company and she succeeded admirably. Her clear, ringing soprano voice was heard in the following group of songs: (a) Lunge del caro bene (Secchi), (b) The Little Shepherdess (Sibella), (c) Tes Yeux (Rabey), (d) Consecration (Manney). The singer succeeded in presenting these songs with their respective characteristics and in a gentle, unassuming way emphasized their poetic or romantic meaning, as the case might be. Her enunciation was clear and her phrasing musical. She unquestionably made a very fine impression on her audience which was not hesitant in according her the full measure of its approval. Mrs. Horatio P. Stoll played the accompaniments in a manner to serve as a pleasing artistic background to the accomplishments of the soloist.

GOOD MUSIC AT THE WARFIELD THEATRE

The musical public of San Francisco can not appreciate too highly the services rendered to art by the management of the Loew Warfield Theatre in giving its patrons the best of music by an orchestra of suitable size under the direction of that able musician, George Lipschultz. The selections are always dignified and representative. The orchestra is conducted in an able and effective manner and the entire atmosphere of the musical part of the program is pleasing to the most fastidious music lover. There is such a thing as overdoing showmanship and in giving the intelligence of serious musical people by making monkeys of those selected to interpret music. The Loew Warfield Theatre management does not stoop to such clownish distortion of a serious art.

In these days of circus-like exaggerations of musical performances with the sole purpose of attracting an extra nickel from the reluctant pockets of the masses of theatregoers, it is a relief to find a management that has at least some respect for the feelings and sentiment of those of us to whom music is dear and to whom a desecration of the art represents an insult; whom, therefore, our duty to assist and encourage those who actually refuse to become inoculated with the germ of greed and give some of us credit for good taste by catering to our likes.

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Le Roi et d'Omphale.....Saint-Saens
Herodinde Ballet Suite.....Mannett
Norwegian Bridal Procession.....Grieg
Two Norwegian Dances.....Grieg
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ZIMBALIST AT COLUMBIA TOMORROW

The popularity of the Selby C. Oppenheimer Columbia Theater Sunday Pop Great Artist Series has become immediate, and with the local manager presenting many of the foremost artists in the world as features of these events the Columbia promises to be musically a most popular rendezvous on Sunday afternoons during the coming season. Tomorrow's artist will be the famous Russian violinist, Efrem Zimbalist, than whom there is no finer exponent of the fiddleistic art. Zimbalist brings with him his famous Titian violin, said to be the finest example of Stradivarius construction in the world today. The young Russian paid \$23,000 for his instrument, which he has insured with Lloyds for \$100,000, so highly does he prize and value this precious violin.

San Franciscans know Zimbalist too well for extended comment on his abilities and they rate him, as is proper, among the half dozen of the world's very greatest. Tomorrow's recital will be Zimbalist's only appearance in San Francisco this season, and with Emanuel Bay at the piano he will render the following important and impressive program: (a) Prelude (Bach), (b) Symphonie Espagnole (Lalo), (c) Romance (Beethoven), (d) Havanaise (Saint-Saens), (e) Fantasy on Rimski-Korsakoff's Coq d'Or (Zimbalist); (a) Andante cantabile (Tschaikowski-Auer), (b) Zigeunerweisen (Sarasate).

W. A. Clark, Jr., founder and patron of the Los Angeles Philharmonic Orchestra, and at present the most distinguished musical philanthropist in the world, was a visitor in San Francisco this week and a most welcome caller at the Musical Review office. The editorial in this issue regarding Mr. Clark's splendid services in the cause of music was written before we had the honor of this call, and is a result of our attendance at the first pair of concerts of the Philharmonic Orchestra this season.

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LHEVINNE NEXT

Monday afternoon in the ballroom of the St. Francis Hotel Josef Lhevinne will make his first appearance in this city in a number of years. The great Russian, who like Zimbalist, his violinistic confrere, ranks with the best pianists the world has to offer, has specially selected the two programs he will play on his San Francisco visit. The Monday list of works includes Schumann's Carnaval, a Chopin group consisting of Nocturne op. 9 B major, Valse A flat major op. 64, Berceuse, and Polonaise A flat; Ravel's Une barque sur l'océan, and Debussy's Minstrels; Liebestraum and Campanella by Liszt; and Tausig's Ungarische Zigeunerweisen.

At his farewell recital here, Sunday afternoon, November 25th, Lhevinne is scheduled to play the following: Sonata quasi una fantasia op. 27 (Moonlight) (Beethoven), Prelude D flat major, Improromptu C sharp minor, Nocturne F sharp major, Valse D flat (Chopin); Mexican Polk Songs (a) Estrellita (Poace), (b) La golondrina (harmonized) (La Forge); Ricordanza (Reminiscence), Campanella (Liszt), The Blue Danube (Schulz-Erler).

On Sunday afternoon, December 9th, in this Columbia series, the highly unusual attraction will be a joint recital by the eminent Russian pianist, Arthur Rubinstein, and Paul Kochanski, violinist. Rubinstein, already a favorite in San Francisco, is being keenly awaited, while Kochanski, although new to local music-lovers is well known by reputation, and the promise that the twain will render an unusual program is serving to attract considerable attention to their only local appearance. The artists have promised to play the great Sonata in D minor, op. 108, by Brahms, and an impressive list of solos for their instruments. Anna Case will come on December 16th—the last of the Sunday "Pop" artists until after the Christmas holidays.

SECOND CHAMBER MUSIC CONCERT

The concert of the Chamber Music Society of San Francisco, on Tuesday evening, November 20th, next, offers a rich and varied program. The Brahms String Quartet in B flat major, Opus 67, with which the concert opens, is one of the highest works of this master. In this work Brahms' genius has ripened to full maturity and there are very few beautiful moments in music than those contained in the slow movement of this great string quartet.

The older school of instrumental bel canto will be represented by two charming and dainty sonatas for flute and piano, one by Benedetto Marcello, the great Italian contra puntalst and contemporary of Bach; the other by George Frederick Haendel, the great German-English composer. The G major sonata of Marcello is one of a group of four and is considered the finest and most dainty of these remarkable works. Haendel wrote seven sonatas for flute and piano, of which the A minor sonata, to be given at this concert, is considered the gem. Both of these works are not only of extreme beauty and charm, but are of considerable interest because they are very rarely heard.

The concert will conclude with the famous string quartet of Erno Dohnanyi in B flat major, for the interpretation of which the Chamber Music Society has a widespread fame. It is a big, dramatic and colorful work and is always received with enthusiastic demonstrations of approval.

The rule adopted this year by the Chamber Music Society of beginning its concerts promptly at 8:15 has met with widespread approval of the public. This brings the concerts to a conclusion before 10 o'clock and enables the suburban patrons to be in their homes at a reasonable hour. After playing once starts, no one will be seated except between movements.

MILL VALLEY MUSICAL CLUB CONCERT

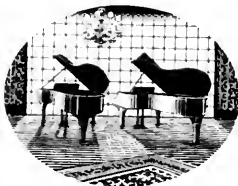
The October Concert of the Mill Valley Musical Club was an event of unusual interest. The following well-known artists took part: Lillian Hoffmeyer-Heyer, mezzo soprano; Heiorik-Gjerdum, pianist; Hother Wismer, violinist, and Mrs. William Ritter, pianist. Mr. Wismer, with Mrs. William Ritter at the piano, played the Gade Sonata in D minor and a group of shorter numbers. She was enthusiastically encored, Lillian Hoffmeyer-Heyer sang Ah Rendimi by Rossi and two groups of songs. She won her audience immediately with her beautiful voice and charm. Heiorik Gjerdum played for Mrs. Heyer and also contributed a group of piano solos. He is well known to the club and was heartily welcomed by the large and enthusiastic audience.

STENGER VIOLINS

The Travels of No. 10778 and No. 10623

An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 in-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-



fused to accept it. From the devastating Arctic cold the Manchurian steppes to the blistering heat of the Japanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented byways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the stations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stately battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

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Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco



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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What are by-tones?—M. B. R.
Overtones or harmonics.
2. What does alla zoppa mean?—H. E.
Literally, "in a limping manner." This expression signifies a syncopated rhythm in which the bar-accent comes on the second beat. It is a characteristic rhythm of Magyar or Hungarian music.
3. What is the Emperor Quartet?—O. J.
Haydn's quartet, Op. 76, No. 3, in which variations on the Emperor's Hymn are introduced.
4. What is a partita?—J. S.

This is an early name for what was later called a suite. It was a collection of instrumental dance tunes all in the same key to be played one after another.

5. What instrument did Bach invent?—P. B.
The viola pomposa, called also the violoncello piccolo. It was a small 'cello of ordinary pitch but with an additional treble E string. Bach introduced it in several of his cantatas, but it never came into general use and soon became obsolete.

THE NEW YORK STRING QUARTET

The New York String Quartet, by all reports, one of the most representative chamber music organizations in America, will be heard here in recital at the Scottish Rite Hall, Monday evening, November 19th. The Quartet was founded four years ago by Mr. and Mrs. Ralph Pulitzer, and the personnel indicates the authenticity of this ensemble as being strictly chamber music calibre. The Quartet consists of Ottor Cadek, first violin; Jaroslav Siskovsky, second violin; Ludwig Schwab, viola, and Bedrich Vaska, 'cello. Mr. Cadek received his first instruction from his father and has studied with Willem de Boer in Zurich and with Leopold Auer in this country. His performance has attracted the attention of the founders of the Quartet and won for him the distinction of being chosen as first violin. Chattanooga, Tenn., is the birthplace of Mr. Cadek, who served in the army for a year in the World War.

Jaroslav Siskovsky is also an American, having been born in Cleveland, Ohio. He studied with Sevcik and Auer and played with the famous Tokunster Society in Vienna. His success as an ensemble artist led to his engagement for the New York String Quartet. During the war Mr. Siskovsky served for two years in the army and acted as bandmaster. Ludwig Schwab will be familiar to many concert goers as accompanist for Jan Kubelik, with whom he played for fourteen years. Mr. Schwab's first love was, however, a string instrument and after many years of accompanying he returns to the fiddle and the bow as viola player in the ensemble. He is a pupil of Sevcik.

Bedrich Vaska was first 'cellist of the Warsaw Symphony Orchestra and later toured for eight years with the Sevcik String Quartet. He has been professor of 'cello at the Prague Conservatory, and has won great distinction as a performer of ensemble music. The next Elwyn attraction at Scottish Rite Hall, will be a recital by Sophie Braslau, celebrated contralto, Monday evening, December 10. The Quartet program includes: Beethoven—Quartet in C minor, opus 18; Bridge—Irish Melody, Suk—Intermezzo from Quartet in B flat major, Suk—Meditation of an old Bohemian Choral; Dvorak—Quartet in F major, opus 96.

MARCEL DUPRE TO PLAY AT AUDITORIUM

Chairman J. Emmet Hayden of the Auditorium Committee of the Board of Supervisors announces that Marcel Dupre, organist of Notre Dame Cathedral, Paris, who created such a profound impression here when he played on the great municipal organ a year ago, is making another transcendent tour and has been secured for a single recital at the Exposition Auditorium, on Thursday evening, December 6. Mr. Dupre, who is an acknowledged master of his chosen instrument, is preparing an exceptionally fine program for this occasion, and reserved seats will be ready at Sherman, Clay and Company's Monday morning, November 26. The prices will range from 25 cents to \$1, with no war tax.

SECOND AUDITORIUM CONCERT

In order that those who desire to avail themselves of the season sale rate for reserved seats for the second series of Popular Concerts of the San Francisco Symphony Orchestra, now in progress at the Exposition Auditorium, bookings may still be made at Sherman, Clay and Company's, where the prices for the four remaining concerts are, on 80 cents, \$1.00, \$1.40 and \$3.20, or 20, 40, 60 and 80 cents a concert, war tax exempted, Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, is anxious that the public take advantage of this remarkable offer, whereby Conductor Herlt and his brilliant instrumentalists may be heard at such a nominal fee. The next concert will take place Tuesday evening, December 11, when Albert Spaulding, America's foremost violinist, will be the soloist.

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NEW COMPOSITION AT SYMPHONY "POP"

Paul Martin's Elegie Cordially Received—Wagner's Mastersingers Prelude Arouses Enthusiasm—Goldmark's Sakuntala Closes Program

By ALFRED METZGER

The second popular concert of the season 1923-1924 given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, which took place last Sunday afternoon, November 17th, at the Curran Theatre in the presence of the usual large audience, introduced as its opening number a new work by Paul Martin, an Oakland composer, entitled Elegie to an Unknown Soldier and no doubt played by reason of the fact that on this day Armistice Day was observed. In accordance with the spirit of the composition its reverence was noticeable and in regard to richness of orchestration and sonority of thematic treatment it proved a meritorious work. It is conceived in the conventional style of musical composition and Mr. Martin evidently has not wasted his time in grasping the elements that combine to enable an ingenious musician to write for the orchestra.



ELSIE COOK HUGHES

The Well-Known Pianist Who Will Participate in the Season's First Concert of the San Francisco Trio

That incomparable and effective work Prelude to the Mastersingers steadily gains in vitality and vigor with every additional hearing and Alfred Hertz seems to invest it with new spots of beauty whenever he brings it to our attention. It is sufficient to say that cheers rang out over the house when the orchestra concluded this brilliant work. Bizet's ever charming L'Arlésienne Suite No. 2 was again admired because of the melodious strains and the effective rhythms. Two compositions for string orchestra by Grieg—Heart Wounds and Last Spring—proved most enjoyable because of their atmosphere of romance, while Lugini's Aubade gave the wind instruments and harp a chance to reveal the finest material included in this section of the orchestra. Goldmark's dramatic and vigorous Sakuntala Overture formed a worthy conclusion to a program that was thoroughly enjoyed by everybody.

HOTHER WISMER'S ANNUAL VIOLIN RECITAL

One of the largest audiences ever attending the concert of a resident artist assembled in the ballroom of the Fairmont Hotel on Friday evening, November 9th, when Hother Wismer gave his annual violin recital. Indeed, Mr. Wismer's concerts are always attended by large audiences, a condition which can only be recorded at very few functions of a local nature. Mr. Wismer also introduces at all his concerts works that are rarely heard in public and that represent the highest phase of musical creative art. On this occasion he played Adagio op. 145 by Louis Spohr and allegro energico and presto assai from Max Regner's Sonata op. 42. Both works are for violin alone and Mr. Wismer brought to their interpretation the full vigor of his musical energy and the concentrated enthusiasm of his affection for his art. It was a performance that received the justified recognition of his hearers who included many leading professional musicians.

Another worthy composition interpreted by Mr. Wismer was the always refreshing Max Bruch concerto No. 3 in D minor, op. 58, in which the artist had the valuable co-operation of Benjamin Moore, than whom there

is no superior ensemble player residing among us. Both artists interpreted this work with reverent recognition of its musical worth and its technical seriousness. Eva Koenig Friedhofer, mezzo soprano, sang with rich and mellow voice and with artistic recognition of their emotional values a group of Brahms songs, including Love Forever, Serenade, Lending at Rest and Cradle Song of the Virgin. The difficulties underlying an adequate interpretation of Brahms are only fully known to the artists themselves and the fact that Mrs. Friedhofer sounded the depths of these compositions and thereby divested herself of her inherent musicianship is ample proof of her right to interpret works that put upon the interpreter such heavy responsibilities.

Two resident composers were represented in Mr. Wismer's closing group, namely, Mary Carr Moore with Pastorale and Theodore Vost with Andante Cantabile. Both compositions pleased the hearers and showed melodic invention and theoretical efficiency. Romance in A minor by Bruch and La Chasse by Cartier were the other two numbers in this group ably interpreted by Mr. Wismer and which, together with several encores, formed a most noteworthy program. Again Mr. Wismer has added a conquest to his numerous artistic triumphs.

Mme. Rose Relda Caillaud, the prominent San Francisco vocal teacher, has had the satisfaction to record the success of a number of her advanced students on various public occasions recently. Martin O'Brien, tenor, met with success as a member of Firefly Company at the Capitol Theatre a short time ago. Myrtle McLaughlin, a sixteen-year-old soprano, sang before the Pacific Musical Society and also for Mme. Ada, who complimented her highly and predicted a brilliant future for her. Five of Mme. Caillaud's pupils gave an Hour of Music at the Public Library during Music Week. They included: Mrs. Jane Webb, Miss Kathrin Smith, Miss Alice Wilson, Miss Beula Mysterion and Miss Corrine Keeler. Miss Kathrin Smith sang over the radio at Hale Bros. Miss Alice Wilson, soprano, has been engaged to sing one of the principal roles in the Prince of Pilsen to be given presently at Scott's Rite Auditorium. Miss Margaret Mack will sing over the radio at Hale's on November 17th.

The San Francisco Trio, consisting of Elsie Cook Hughes, piano; William Larala, violin; Willem Debe, cello, will give its first concert of the present season on Tuesday evening, November 27th, in the Italian Room of the St. Francis Hotel. This organization is now in its third season, ample evidence that it has acquired for itself a permanent place in the musical life of the community. The concerts of the San Francisco Trio are always looked forward to with keen interest. Last season this organization played before capacity audiences at each of their events and on this occasion the San Francisco Trio will play: Trio G major, op. 1 No. 2 (Beethoven), Ballade A flat major, op. 47 (Chopin), Elsie Cook Hughes; Trio F minor, op. 65 (Dvorak).

SIGMUND BEEL GREATLY IN DEMAND

Sigmund Beel, the distinguished California violin virtuoso and pedagogue is kept very busy from beginning to the end of a season. Both as artist and teacher he is constantly in demand and his time is completely occupied throughout the busy months. His class of advanced pupils, although already very large and constantly growing, pupils coming to him from all parts of the Pacific Coast. He instructs a select number of artist pupils to whom he imparts valuable artistic knowledge regarding important violin compositions, including some of the foremost concertos written. Last season the Ellsworth Wicks Conservatory of Music offered Mr. Beel a lucrative position conducting a summer session in violin study, but he was unable to accept this flattering proposition because he did not wish to interrupt his classes in San Francisco. This year he again has been asked to come to Portland for a summer session, but has not yet decided whether to leave this city or not. He feels that his classes in the bay region deserve all his energy and time and he also is demonstrating that it is not necessary for ambitious students to leave their home city or state to acquire the knowledge necessary to make them efficient players.

SECOND SYMPHONIC ENSEMBLE CONCERT

The Symphonic Ensemble of San Francisco, which initiated its series at the Bohemian Club last Tuesday evening, will give the second concert Tuesday evening, November 27, in the jinks rooms which is to be the setting for the entire series of twelve. The following will be the program, directed by Alexander Salslavsky: Quartet, F major (Mozart), oboe, violin, viola, cello, with Adimando, Stravinsky, Patchouck, Gagna. Chansons Praisantes (Salslavsky), four humorous Russian songs for basso, accompanied by strings, flute, oboe, clarinet, bassoon, George Schukletsky, Russian basso; Carnaval des Animaux (Saint-Saens), two pianos, strings, clarinet, harmonica (a mouth organ), xylophone. Mr. Schukletsky will be the guest artist and Mrs. John B. Casserly assisting artist, playing the second piano in the Carnaval.

THE SISTINE CHOIR

To avert any question that might arise as to the status of the Sistine Chapel Choir now touring America under his directorship, Monsignor Antonio Rella has announced that it is the only organization officially authorized to carry on the musical work and traditions which have been identified with its title during the last sixteen centuries. Monsignor Rella, who has been its actual director since ill health compelled retirement of his predecessor, the celebrated Perosi, is exclusively privileged to use the unpublished manuscripts of Palestrina and other early composers.

"Perosi and I alone represent the Sistine Chapel Choir," Monsignor Rella states, "and since he became ill, about eight years ago, as perpetual vice-director of the organization I have been its only conductor and sole possessor of authority to use the unedited music and private repertoire which has been accumulating in the Vatican Library from the time of Palestrina to that of Perosi himself. These compositions were never heard of Rome until we sang them in Australia during our visit there two years ago. There is no Sistine Chapel Choir other than the one now in this country."

The latter assertion is substantiated by the fact that the Choir's present tour is under the patronage of this



MARION FRAZIER

The Delightful Young Pianist Who Will Appear Before the Pacific Musical Society Next Thursday Evening

country's leading Catholic prelates, including Archbishop E. J. Hanna of San Francisco, who are conversant with the organization's history and would not be likely to sponsor it if its genuineness were in doubt.

Meanwhile the touring continues to be a series of ovations, capacity-taxing audiences greeting the Choir wherever it has sung. Standing room only will be procurable in the Exposition Auditorium when it appears there the evening of December 7, and the advance sale for the two succeeding concerts indicate that there will be few, if any, vacant seats.

ARRILLAGA MUSICAL COLLEGE ENTERTAINS

An unusual tea was given at the Arrillaga Musical College by its student body this afternoon at which the full enrollment was present to play host. The recital hall was decorated very charmingly in soft lights and colors and refreshments were served by the young ladies who so capably carried out the arrangements of preparing for this event. There were several specialties put on by the pupils which met with hearty applause, some of which were the following: Julia and Elvira Valdez in Spanish Dances, Jack Dalton in Russian Dances, The Dutch Band, and Harry H. Lake, the popular United States Veteran who has won great popularity with his playing on novel and strange instruments invented by himself. The faculty was delighted with the afternoon and it gave all the participants an opportunity to get better acquainted with each other.

DERU AND LHEVINNE IN JOINT RECITAL

M. Edouard Deru, famous Belgian violinist, who during his indefinite residence in San Francisco is heading the Violin Department of the Arrillaga Musical College will appear jointly with Joseph Lhevinne, pianist, in the auditorium of the Piedmont High School the evening of November 23rd. Other dates for M. Deru in the near future will be Visalia, November 19th, and San Rafael, November 20th, besides assisting in opening the season of the Fresno Male Chorus early in December.

WEEKLY LOS ANGELES MUSICAL REVIEW.

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, Nov. 5.—Definite formation of a "musical clearing house" to be known as the Los Angeles Music Federation, endorsed by the Chamber of Commerce, acting as a co-operative body supporting equally all endeavors toward musical betterment of this community, were completed this morning, according to Ruth Antoinette Sabel, secretary of the newly founded organization and director of the Industrial Bureau of Music of the Chamber of Commerce.

Impetus to the formation of this musical clearing house was given by Mrs. Bessie Bartlett Frankel, first vice-president of the National Federation of Music Clubs and founder-president emerita of the California Federation of Music Clubs, who called a meeting of presidents of clubs and organizations directly or indirectly active musically was held October 18 at the Alexandria Hotel. Mrs. Frankel and the Los Angeles Music Federation was formed to coordinate musical activities in Los Angeles with the aim to eliminate duplication of efforts on the basis of equal support for all musical organizations. Each organization will have one delegate as member of the Music Federation.

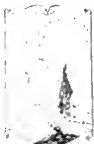
Mrs. Sabel summed up proposed activities of the Los Angeles Music Federation, which will have headquarters at the Chamber of Commerce as follows:

Registration for the sake of public information of all concert dates, of teachers, soloists, music stores, lectures on music, music clubs, music sections of non-musical clubs, concert bureaus, music schools; to entertain visiting artists, speakers' bureau to co-operate with Chamber of Commerce organization; service department to establish music department in Southern California Chamber of Commerce; speakers' department to stimulate music clubs to bigger endeavors; to organize greater Los Angeles music festival; civic orchestra; municipal band; to entertain biennial delegates en route; to promote activities and programs of all musical organizations; all chamber music societies, all choral organizations, all bands; to coordinate the work of music societies in order to avoid unnecessary duplication and overlapping; to distribute free tickets to worthy music lovers; municipal opera promotion.

Officers of the Los Angeles Music Federation are: Honorary president, Mrs. Carl Frankel, president, Arthur Dent; first vice-president, R. H. Ballard; second vice-president, Mrs. Oscar A. Trippett; secretary, Miss Antoinette Ruth Sabel; treasurer, Marco Hellman; auditor, James Warren. Directors at large—W. A. Clark, Jr., George Barnes, Mrs. William Oscar Howard, G. Allen Hancock, Mrs. Edith Wing Hughes. Organization represented to date: Philharmonic Orchestra, Los Angeles Trio, Los Angeles Oratorio Society, Gaiety Club, Orpheus Club, Ellis Club, Civic Music and Art Association, Fitzgerald Concert Bureau, Behymer Concert Bureau, Auditorium Concert Bureau, Harmonia Club, St. Cecilia Club, Wa-Wan Club, MacDowell Club, Music Trades, Board of Education, Los Angeles Chamber of Commerce, Uplifters.



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Greater musical Los Angeles has been strengthened by two new organizations. John Smallman, director of the Los Angeles Oratorio Society, together with Mrs. Matteson B. Jones, president of the Glendale Music Club have formed a Glendale Oratorio Society. Mr. Smallman already has more than sixty voices under his baton. Mrs. Jones has been the leading spirit in making Glendale a musical community. Mr. Smallman's local successes with the Los Angeles Oratorio Society and as director of music at the First Congregational Church indicates that Glendale choral singers have chosen wisely.

Organized but a few days ago was the Bay Cities' Musical Association, inaugurated by Mrs. Joseph Zuckerman, whose ability as music club executive was well proved while a founder-president of the American Music Optimists. The purpose of the new club is to supplement musically the work of the Santa Monica Bay Woman's Club. An opera study section has already been formed with Fulgenzio Guerieri as instructor-conductor as the new club proposes to give operatic programs with prominent resident artists as soloists. The club will meet each Monday, particulars regarding membership and other club activities may be obtained from the president, Mrs. Joseph Zuckerman, 35 Breeze avenue, Venice.

Grace Wood Jess, whose artistic folk-song programs in costumes of period and country have won her many admirers here, is meeting with what seems hearty response from public and press while on a tour now through Canada. Mme. Jess has filled a good number of return engagements in the Pacific Northwest and will at the close of her Canadian tour, concertize in the East, returning to Los Angeles after Christmas.

Frances Berkova, another Los Angeles artist, is meeting with conspicuous success in Berlin. Miss Berkova obtained her early training from Sigmund Beel, one time concert master of the Los Angeles Symphony, now in San Francisco, and Christian Timmer, well known Los Angeles violin pedagogue. Efrem Zimbalist, the Russian virtuoso heard Miss Berkova play and induced her parents to send the young girl to Leopold Auer. After three years with the master-violin teacher Miss Berkova went to Berlin to coach under Carl Flesch, eminent concert violinist and noted as a disciplinarian of aspirants to the concert stage. Under his guidance the former Los Angeles girl has won pronounced recital successes in the German capital. If political conditions permit Miss Berkova will not return to Los Angeles until early next spring.

Modern Organ Playing, a Scientific Treatise, is the title of a recent publication by C. Albert Tufts, the brilliant Los Angeles Organist. It is rather satisfying to find one of our musicians delving so minutely into the technical details of his art from a creative angle rather than spend his time on writing compositions which sound more or less like those of others. This is not a rebellion on American composers and music makers of this city, but I cannot but think that our own composers produce too quickly, or should I say publish too quickly so as to make their mark through quality more anything else.

Tufts' treatise is replete with technical detail which must necessarily be skipped in these columns, but which should offer interesting suggestions to the church, concert and theater organist. In fact the little book is packed with observations and musical recipes as to the achievement of greatest musical articulation on the organ. It is a treatise which should interest any musician because much of Mr. Tufts' comment is strongly conceived musical aesthetics practically applied. Hav-

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ing evidently made a long and keenly searching study of the organ, organ playing of his own and others Tufts comes to conclusions of surprising finesse and intricate detail. He may not find herein agreement of all his colleagues and in all likelihood Tufts does not expect it. On the other hand famous organists such as Clarence Eddy and Pietro Yon, for instance, to mention only two from my commendations support warmly much of Mr. Tufts' treatise.

Thus Tufts rightly points to the fact that today there is a tendency among organists of playing too fast. Indeed the whole chapter on "Criminal Faults in Musical Expression," obvious as much of it seems, is very well taken. There is much in what Mr. Tufts says when speaking about hymn playing that the organist should "think vocal music." Altogether this chapter contains a good deal of food for thought. There is also an illuminating chapter on touch which really is a chapter on the possibilities of tonal values of the organ. There is also a very detailed consideration of accent. Tufts does not overlook the elements of concert and theater playing and shares generously from his large and successful experience along these lines and should therefore interest also the progressive theater organist. Summing up here is a treatise in which technic is not treated merely as means to the end but as ever renewed creative action in music.

LOS ANGELES MUSICAL CHAT

By Nelle Gothold

Adele Lauth, who is the director of the piano department of the Sherwood School of Music has the very great honor of having been an assistant teacher to the renowned master Leopold Godowsky in Berlin. On November 10th, Mme. Lauth will present five of her advanced pupils in recital, with Bessie Knox Kintner, violinist, assisting.

Frederick North has many talented singers in his vocal training classes and on November 9th an opportunity will be given to his many friends to hear the splendid results of his work, when several of his advanced pupils will sing.

Homer Grunn, pianist and teacher of recognized superior ability, introduced one of his intermediate pupils on the program given by the Educational Department of the Southern California Music Company, Saturday, November 3rd. This was a novel and interesting departure in music study, the program consisting of a series of piano duets with the Vitrola. Appearing with Miss Pauline Neuman was Miss Billie Burke, who is a pupil of Adele Lauth.

Mme. Newcomb Prindell, manager of local artists, will present Howard Paxton in recital, Sunday afternoon, November 18th. Just the mere announcement of this popular tenor's appearance undoubtedly will insure a well-filled auditorium.

The American Music Optimists Club will have its next regular meeting on November 16th in the Southern California Recital Hall.

Mario Rubini, a recent arrival in Los Angeles, has been engaged for six months' singing at Grauman's Egyptian Theatre in the prologue for the "Ten Commandments." He has a fine lyric tenor voice and has been a protégé of the renowned Bonci, and is a second cousin of the famous violinist, Jan Rubini.

Mme. Cornelia Rider Possart is announced as soloist for the Popular concert with the Philharmonic Orchestra November 11th. Mme. Possart needs no introduction to Los Angeles concert goers for she has appeared many times here as well as elsewhere in America and in Europe as concert artist and soloist with leading orchestras and her artistry is widely praised.

George Leslie Smith will present Mozart's Opera comique, "The Impresario," as the next attraction on the Auditorium Artist Series November 26th.

Eleanor Woodford, whose unprecedented success and popularity is due primarily to her dramatic soprano



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voice of warmth and power was heard to particular advantage before the Friday Morning Club at the Philharmonic Auditorium recently when she appeared in a program of Russian folk songs in costume. These selections were from Rimonioff, Tchaikovsky, Arensky. Mme. Woodford was assisted by Alexander Dobrotov, artist performer on the balalaika whose numbers included his own arrangements of Russian folk melodies and several original compositions. As a closing group Mme. Woodford presented several modern numbers, well suited to her voice displaying to advantage her dramatic qualifications.

Louise Gude, moulder of beautiful voices, presented two advanced pupils in An Hour of Music at the Southern California Recital Hall, Friday evening, October 26th. Hazel Henderson sang selections by Brahms, Strauss and modern composers, including Cyril Scott, Kreisler, Guberts and "Evening" written by Rosal Hill who acted as accompanist during the program. Jean Douglass gave a group of Russian songs and three songs by Charles Wakefield Cadman. These young singing

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ers are proving themselves popular in their pleasing presentations of song. Assisting the singers were two pupils of Rosel Hill, Margaret and Elizabeth Collins, who played Andante Fifth Symphony, Beethoven; Peer Gynt Suite, Grieg and Prelude, C sharp minor, Rachmaninoff.

Margaret Goetz will present in concert form Mozart's opera comique, "The Impresario," at the Hotel Ambassador Theatre on Saturday afternoon, November 17. Artists who will assist Miss Goetz are Miss Ruth Hutchinson, Irene Wade, Harold Shugart, A. J. Kisselburgh, Leslie Brigham, Vivian Hart and Miss Eleanor Warren. This promises to be a delightful musical and social treat and tea will be served after the lecture.

Harry Girard, Dr. E. Winkler, Morton Mason, Fred Youngfelt, Raymond Hand, Ella Hart, Daisy Mauer, Anson Clapperton, and Adele Lauth; all teachers of the Sherwood School of Music will present pupils in recital at the Southern California Music Company building on November 24th.

Mesdames Chandet and Nickerson and the Misses Tokenkrazer, Burton, Copeland, Frazier, Ingham, Light, and others at the Olga Steele Piano and Vocal recital presented pupils in informal recital on Saturday afternoon in the home of Miss Steeb at 453 South Wilton street.

Carli D. Elinor, well known and admired for his artistic interpretations and interesting arrangements of orchestral music at the California Theatre, is offering a splendid musical program especially selected to supplement the picture program featuring Emmett J. Flynn's presentation of "F. Marion Crawford's romantic love story, "In the Palace of the King." The numbers presented by the orchestra are "Slavische Rhapsodie," Friedemann, "Serenade," Tili, "Raymond Overture," Thomas and Synonated Impressions arranged by Mr. Elinor. Sub numbers are being given by William Van der Vliet, "The Palace of the King," Cellist and Charles Calkins, Marimbaphone.

Merle Armitage of the Fitzgerald Concert Management is presenting Marie Sundelos of Metropolitan Opera house in concert at the Philharmonic Auditorium on Thursday evening, November 29th.

Myron Bickford, one of the greatest masters of stringed instruments, recently became affiliated with the Southern California Sherwood School of Music with his talented wife, Valadah Albott Bickford as his assistant teacher. Mr. and Mrs. Bickford were for years associated with the late William H. Sherwood in his summer classes at Chautauque, N. Y., and will prove a valuable asset to the local school.

Bertha Winslow Vaughn announces a series of morning musicales to be given in Chickering Hall at 808 South Broadway.

Clifford Lott, well-known for his artistic singing and successful teaching, has just received notice, so we are informed, of his election to the American Academy of Teachers of Singers. This is conceded to be a very high honor as this organization is limited to forty members, among whom are Oscar Seenger, Herbert Witherspoon, Ymatoma Griffith and other notable teachers.

Ann Weitzman's Trio consisting of Lucy Fahrner Genter, cellist, Mildred Pray, pianist, assisted by Robert Bias, baritone, will present an interesting program at the Southern California Recital Hall on Monday evening, November 12th. The program includes the Lalo "Trio in C Minor" (Allegro Moderato, Romanze, Scherzo and Finite movements) which will be heard for the first time by a Los Angeles audience, and the Mendelssohn, "Trio in D minor" (Molto Allegro, Andante, Scherzo and Finale). Mr. Bias will sing "Il Lactrato Sprito," Verdi "Stille Wie die Nacht" Bohm, "Le Cor," Flegier and Tschakowski's "Pilgrims Song."

Allice Seckels of San Francisco who is the founder and producer of the Allice Seckels Matinee Musicales which are now being given at the St. Francis Hotel for the fourth consecutive year, has been in Los Angeles lately by a Los Angeles audience, and the Mendelssohn, "Trio in D minor" (Molto Allegro, Andante, Scherzo and Finale). Mr. Bias will sing "Il Lactrato Sprito," Verdi "Stille Wie die Nacht" Bohm, "Le Cor," Flegier and Tschakowski's "Pilgrims Song."

Alma Stetzel, greeted by a capacity audience at the Southern California Recital Hall on November 1st, added new laurels to her already splendid list of achievements. Aside from her success in coaching of opera and teaching she has a mezzo soprano voice of rare beauty, and a notable technique of singing was her perfect enunciation and pronunciation. Her program included songs and arias by the old Italian and German composers and in her modern group were songs from Homer Groun, Scott, Huhn and Homer. Assisting Mme. Stetzel were Miss Italy Moore, pianist, whose numbers from Brahms, Chopin and Liszt deserve special mention, and the brilliant and accurate technique which she exhibited.

Jules Lepske, violinist; Earl Bright, cellist, and Alfred Kastner, harpist, who compose the Philharmonic Trio, recently filled successful engagements in Santa Ana, Long Beach and elsewhere, and are booked for concerts in Riverside, Santa Monica, Covina and Uplands.

Gilda Marchetti has set November 23rd as the date for her concert in the hall of the Southern California Music Company building. This young dramatic soprano has had a not-worthy career as a teacher, as

well as concert artist, having many prominent pupils who are being heard frequently on various occasions. Miss Marchetti began her music studies at an early age in Italy and is continuing her coaching in Italian opera with Maestro Querrieri and German opera with Mme. Elizabeth Rothwell, and with many years ahead of her, for she is still in her twenties, she has a very promising future. Marguerite d'Aleria, Hungarian pianist, Morris Amsterdam, cellist and Elsie Marion, violinist, will assist Miss Marchetti on this event which will be worth well hearing.

Abbie Norton Jamison, with her assistants Miriam West-Hyatt and Elsie L. Carlson presented their piano students in recital recently in the Southern California Recital Hall. They were assisted on the program by the Jamison Quartet, which is composed of Jean C. C. well Houghton, first soprano; Hazel Anderson, second soprano; Edna Churchill Voorhees, first alto; Daisy Prideaux, second alto. This interesting ensemble was organized and coached by Mrs. Jamison and are doing instructive and entertaining programs throughout Southern California.

ELFIE VOLKMAN TO APPEAR IN RECITAL

An interesting bit of news which is being welcomed by local concert goers is the announcement that Miss Elfie Volkman, one of California's most popular sopranos, will appear in recital on Monday evening, December 3, under the management of Miss Alice Seckels. The concert will take place in the Italian Room of the Hotel St. Francis. As this will be Miss Volkman's first recital here in several seasons, it is a foregone conclusion that the hall will be filled to its capacity by the many friends and admirers of the young artist.

For quite a number of years Miss Volkman studied abroad with no less famous a vocal pedagogue than August Eisner, of Dresden and Vienna. While in Europe Miss Volkman appeared both in concert and opera where the beauty of her voice along with her other artistic gifts attracted the attention of musical connoisseurs in the various musical centers where she sang. With her musical education and her complete command of the most profound works in vocal literature Miss Volkman's program will contain many of the classics, and operatic arias as well as songs of the modern composers.

Benjamin S. Moore will accompany Miss Volkman at this impending event.

SAN FRANCISCO CONSERVATORY OF MUSIC

Albert Elkus and Miss Ellen Edwards will carry on the work of Miss Ada Clement and Miss Lillian Hodghead at the San Francisco Conservatory of Music during the absence of the latter on a tour of the East. Miss Clement and Miss Hodghead are leaving San Francisco on November 20th to give a series of concerts with Rebecca Clark and May Muckle, the English cellist. One of the features of their recitals will be Miss Clark's Trio for piano, violin and cello, which created wide discussion, because of its ultra modernism, when given its premiere in this city recently. Miss Clement and Miss Hodghead will also visit the leading musical colleges throughout the East for the purpose of gaining new ideas for their Conservatory. They will return about January 1st.

RENA LAZELLE PRESENTS FOURTEEN PUPILS

Miss Rena Lazelle, head of the Vocal Department of the San Francisco Conservatory, presented fourteen pupils in recital Friday evening, November 9th, at the Conservatory. The recital demonstrated very clearly why—although Miss Lazelle has been in this city only a year, she already has her teaching time almost entirely filled.

It was an excellent pupils' recital from every standpoint. In a short talk, Miss Lazelle announced that she would give two series of pupils' recitals this season; informal affairs on Saturday afternoon for the less advanced pupils, and those lacking experience in appearing before audiences, and Art Programs in the evening for more advanced pupils. Miss Lazelle has several pupils training to act as assistant teachers in the department, and will start a regular Normal Vocal Course after Christmas.

The first of the afternoon recitals will be given Saturday afternoon, November 17th. The program of the evening was as follows: Chi vuoi la Zingarella (Paisiello), Sheep and Lambs (Homer), Miss Florence Sexton, Chi vuoi la Zingarella (Paisiello), Miss Alice Talcott; Let Miss Lindy Pass (Rogers), Miss Gail Garry; The Brownies (Leon), The Big Brown Bear (Maria Zuzza), Mrs. Zoe Peterson; Duet, Spring Song (Lassen), Miss Alice Talcott; Spring Song (Lassen), Snow Belles (Schumann), He, the Noblest (Schumann), Mrs. Margaret Hogan; A Birthday (Woodman), Aria, These Are They, from The Holy City (Gaul), Mrs. Annabelle Turner; Mexican Song (Ponce), A Granada (Haver), Mr. Emilio Garcia; Duet, Wanderer's Night Song (Ruhinstein), Folk Song (Jadassohn), Misses Rose and Leta Coghlan; Aria from Nadeshda (Goring Thomas), Mrs. Loris Anderson; Come Love Across the Sunlit Fields (Griffes), Magic (Watts), A Star (Rogers), Mrs. Stanley Miller; Recitative, "Crisis," from The Messiah Why Do the Nations (Handel), Mr. Herbert Robertson. Accompanists, Miss Lazelle, Mr. Herbert Jaffe.

Anil Deer announces the happy recovery of her pupil, Miss Zoe Herndon, mezzo soprano, a soloist at St. Bridget's church. Miss Herndon has been ill for a year as an aftermath of the flu, but has now resumed her social and public work. Anil Deer has been her only teacher.

MOZART'S THE IMPRESARIO

So many questions are asked concerning the real nature of Mozart's opera comique, The Impresario, as compared with other operas, that a description of its proper category may prove helpful to those who will attend the production at the Curran Theatre on the Elwyn Artist Series, Friday afternoon, November 23rd. The Impresario is not an opera, though it is habitually spoken of as such and is even listed with operas in the books. The music which is properly associated with The Impresario (or Der Schauspielerdirektor, which is its original title) consists of an overture, two airs, a trio and a final ensemble in the nature of a tag or epilogue. This music was composed by Mozart and incidentally to a drama descriptive of the perplexities of a theatrical manager who is engaging a company to "put on the road," as the slang of today would have it. "The Beggar's Opera" and the ballad operas for which it set a model, had taught the people to like comic operas in that they could understand, and they have continued in that liking ever since.

The Impresario in its present form is a comedy with music. Its dialogue is spoken, but is consistent in that its dialogue merges from the musical into the spoken numbers which are illustrative and expressive of the dramatic sentiment. Its success in New York led Mr. W. W. Hinshaw to purchase it and attempt an experiment in a musical culture with it. Last season he sent it on tour, and it has since been performed in many of the clubs. The experiment proved to be remarkably successful throughout a large territory, and led him to reorganize his company for another tour this season. For this tour he already has bookings which fill twenty weeks, and keep it in constant demand. In the Impresario's music combined with drama in the vocalism. The singers are Hazel Huntington, Percy Heness, Charles Massinger, Francis Tyler and Lottie Howell. The accompaniments are played on the pianoforte by Gladys Green.

A Quartet of Victor artists—Olive Kline, Elsie Baker, Royal Daddmo, Lambert Murphy—will be the next attraction offered on the Elwyn Artist Series, at the Curran Theatre, Friday afternoon, December 7th.

PACIFIC MUSICAL SOCIETY CONCERT

Mrs. William Henry Banks, president, with Mme. Rosa Field Callier, chairman, the Program Committee of the Pacific Musical Society, have arranged a most attractive and interesting program for the next meeting of the society on the evening of Thursday, November 22nd, at the Fairmont Hotel, which we know will be most instructive to the members who appreciate the efforts of the officers in engaging artists of their pleasure the best talent available for each concert. The program include the names of such artists as May Muckle, Ellen Edwards, Marion Frazier and August Johnson. Here is the program for the evening: Sonata opus 102, No. 2 in D (Beethoven), Violoncello—May Muckle, Piano—Ellen Edwards; Aria (Simon Boccanegra) (Verdi), Love Song (Swedish) (Arlberg), Call Me No More (Caldman), August Johnson, basso; Henrik Gjengen of the name, Rhapsody plus li (Eugene Goossens), May Muckle, Ellen Edwards at the piano; Piano Solo—Italiano Concerto (J. S. Bach), Marion Frazier; Five Short Pieces (Purcell Warren), An Absent One, A Little Cradle Song, Whims, So Seems It in My Deep Regret, Sunday Evening in Autumn, May Muckle, violoncello, Ellen Edwards at the piano.

OPERA COMIQUE AT PLAYERS CLUB

Madame Beauclair, formerly leading soprano at the Opera Comique Paris, who is now conducting a School of Opera at her studio, 244 Laurel street, is announcing a series of operatic performances during the season. The first of the series will be given three evenings, November 22d, 23d and 24th at the Players Theatre, 1757 Bush street. The program to be presented is a scene from Tales of Hoffman, a scene from Mignon, followed by Leoncavallo's Pagliacci.

Madame Beauclair has been rehearsing these for some four months past, and announces her cast for the first program will be as follows: Edward Sullivan, Jose Robinson, Marion Beauclair, Alexa McDonald, Joseph Rottelman, Fania Scholz, N. Pederson. Madame Beauclair is directing the operas in English, and it is the intention of Madame Beauclair to give local singers an opportunity to appear under proper training in parts suited to their own vocal qualities. The operas in preparation are Cavelier Rusticana, Hansel and Gretel, Carmen, Mignon and Tales of Hoffman.

Prices of admission will be \$1.50, plus 15 cents war tax, total \$1.65. Seats are reserved and may be secured through Madame Beauclair at her studio, 244 Laurel street, or at the box office of the Players Theatre, 1757 Bush street, which will be open daily after November 19 from 1 to 5 p. m. and from 7 until 9:30 p. m.

LETTERS AND PAPERS OF OSCAR WEIL

The Letters and Papers of Oscar Weil is being published privately by the Book Club of California. The book is edited by Mrs. J. J. Arnstich, Albert I. Elkus and is being printed by the Book Club of California. The Stewart W. Young and is being printed by the Book Club of California. The edition is a limited one of 400 volumes of which 125 are available for public subscription. The price of the book is \$10 and the edition will be ready for distribution in December. Copies may be subscribed for by applying to the Book Club of California, Committee on Publication, Room 804 Bank of Italy building, 550 Montgomery street, San Francisco. Telephone Sutter 1321.

CLAIRE DUX IS AN ARTIST PAR
EXCELLENCE

(Continued from Page 1)

did not have too much time to prepare them it was an accomplishment worthy of more than ordinary praise. His tone, his phrasing, his coloring and the accuracy of his technical execution combined to make these accompaniments a noticeable feature of the concert and that is indeed an exceptional accomplishment in the company of an artist of such magnitude as Mme. Dux. The fact that Mme. Dux had to come to San Francisco to acquaint us with the greatness of her art is regrettable, for if we had known the extent of her artistry before hand she would surely have been able to give several concerts before crowded houses, but owing to a lack of appreciation of the necessity of publicity on the Pacific Coast her New York managers neglected to take advantage of her Eastern triumphs to let people in the Pacific West know what a truly great artist she was. Perhaps the Elwyn Concert Bureau will be able to do in future what New York managers have refused to do in the past.

The complete program interpreted by Mme. Dux was as follows: Vol. 1, the aspets from The Marriage of Figaro (Mozart), O del mio dolce aratro (Gluck), Se tu m'ami (Pergolesi), Pastorale (Old English) (Lane Wilson); Du bist die Ruh (Schubert), Ave Maria (by request) (Schubert), Wobin (Schubert), Wiegengesang (Reger), Ständchen (Strauss); Aria from Les Pecheurs de Perles (Bizet); Do not Know My Love (Hageman), At the Well (Hageman), When I Bring to You Colored Toys (John Ay Carpenter), Spring Fance (Densmore); Aria from Ernani (Verdi).

L. A. PHILHARMONIC GIVES FINE
PROGRAM

(Continued from Page 1)

tion, under the chairmanship of Dr. E. C. Moore, of the University of California, Southern Branch.

Ambitious plans for a closer relationship between the Philharmonic Orchestra and the students of the various Southern California institutions of higher education are in process of formulation and it is only a question of a little time until the Philharmonic will have become as much a part of the student life as is the case now at the University of Chicago where the Chicago Symphony Orchestra plays quite a lengthy season of concerts with the entire seating capacity spoken for far in advance.

Formation of a Los Angeles Community Orchestra is planned by the Civic Music and Art Association, which is endeavoring to interest more people in music through actual participation in musical activities. Such an orchestra will give opportunity for instrumental practice to many proficient adult amateur and professional players who lack such an opportunity at the present time. Graduate high school orchestral talent will also find an orchestra of this kind a splendid opportunity to continue the orchestral training received while students in high school. Many business and professional men will find the Community Orchestra an incentive to resume instrumental work which they have dropped after entering upon an active business career.

This new orchestral organization will supplement the work of the Los Angeles Symphony Club, Ilya Bronson, Director, and the Hollywood Community Orchestra, J. B. Plover, Director, both of which organizations are doing very excellent work. The Band and Orchestra Committee of the Civic Music and Art Association, Arthur M. Perry, Chairman, is undertaking a survey of available talent for such an orchestra with the intention of commencing rehearsals immediately after the Christmas holidays. Players who might like to join such an orchestra may communicate with Arthur M. Perry, 3201 South Figueroa street, phone Beacon 4185, or with the other members of the special committee which comprises Dr. E. M. Hiner, E. B. de Groot, George Howell, P. Carothers, J. L. Low, and Curtin. Applicants should state the instruments they play, the character and extent of their musical studies, their experience in orchestral work, as well as name, address and phone number.

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LOS ANGELES MUSICAL REVIEW—SEE PAGES 8 AND 9

Pacific Coast Musical Review

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MUSIC CLUB PRESIDENTS IN CONFERENCE

Chief Executives of Southern California Music Clubs Assemble in Interesting Conference at Los Angeles—Mrs. Lillian Birmingham, President of the California Federation of Music Clubs, Chats Interestingly About Her Duties

BY BRUNO DAVID USSHER

LOS ANGELES, Nov. 17.—To run a state federation of more than 10,600 members on an allowance of a little more than \$500 for all expenses during the year is not an easy task, but Mrs. Lillian Birmingham, well-known San Francisco singer, president of the California State Federation of Music Clubs, seems to manage on that budget not only well, but has made California the state with the largest membership in the country. This is a remarkable record inasmuch as some of the eastern states have a much larger total population than ours. Mrs. Birmingham who is spending a few days here on the occasion of a conference of Southern California music club presidents has done it, and smilingly.

"Of course, it means that I am doing a great deal of the corresponding connected with the presidential office myself, and it is getting more and more for we are preparing for the state convention April 27 to May 1 at Berkeley. The last day will be San Francisco day. We hope that W. A. Clark, Jr., will send the Philharmonic Orchestra north to play a festival concert during convention. Also we are looking forward to have leading artists and speakers from Los Angeles and other Southern California cities on the program. Everything points to a highly successful meeting, particularly as the Berkeley Chamber of Commerce and the state university are helping us greatly.

"Moreover we have added twenty-four music clubs in Northern California to the state federation, so that we are justified to expect a large gathering from members and delegates from the 111 clubs forming the California federation." "Birmie" as friends name her with a smile that, as growth of the state organization proves it, is positively "winning."

School music days were discussed at the presidents' conference here. School music days are days respectively hours once a week when parents are welcomed to attend programs given by public school music students in the schools.

"This should stimulate public interest in what our schools are doing for music. And they are doing work which compares very favorably with that accomplished in the east. What Mrs. M. Emma Bartlett, your federation chairman for the public school music committee tells me about musical activities here in the schools is really marvellous," this San Francisco artist admitted with cordial genuineness.

"I wish I could stay down here longer. These meetings with the presidents of the clubs are like family gatherings and they do so much to bring statewide interests together. However, I have a family of my own, and I am sorry that this has been only a flying trip. But as soon as flying will be cheaper a lot of San Franciscans will take many 'flying' trips down here. Hope to see you at the convention."

Mrs. Birmingham hoped that musical organizations in the Southland would avail themselves of the opportunity to have reports of their activities published in the federation bulletin. These stories should be sent to the editor, Mr. Harold Wilson, Fairmont Hotel, San Francisco.

Announcement was also made at the presidents' conference that Mrs. R. A. Patrick, president of the Lyric Club, Long Beach, had been appointed associate extension chairman for the state. The following organizations were represented at the conference: Los Angeles Chapter American Guild of Organists (Dr. Roland Diggle), Woman's Lyric Club, Long Beach (Mrs. R. A. Patrick), Harmonia Club (Mrs. W. G. Cross), Wa-

ren Junior Auxiliary Club (Miss Margaret Anderson), Woman's Choral Club, Pasadena (Mrs. C. A. Eggleston), Hollywood



MISS GILDA MARCHETTI AS "CARMEN"

The Brilliant Young Los Angeles Dramatic Soprano Who Gives Early Promise of Becoming Prominently Identified with Grand Opera

Wan Junior Auxiliary Club (Miss Margaret Anderson), Woman's Choral Club, Pasadena (Mrs. C. A. Eggleston), Hollywood

(Continued on Page 11, Column 1)

BRAHMS SYMPHONY RECEIVES IDEAL READING

Alfred Hertz Sustains His Reputation of Conducting Brahms' Works in a Masterly Manner—De Greef's Four Flemish Folk Songs Delights Large Audience—Tschaikowsky's Tempest Does Not Add Much to the Eminent Composer's Reputation

By ALFRED METZGER

Another large audience attended the third pair of symphony concerts which was given at the Curran Theatre on Friday and Saturday afternoons, November 16th and 18th and judging from the

lovers in attendance. The most artistic feature on the program was Symphony No. 4 in E minor by Brahms. We had frequent occasion to point out the fact that according to our personal taste Alfred Hertz succeeds in satisfying us more with his Brahms reading than any other conductor we have heard and on this occasion there was no exception to the rule. There is both an intellectual and emotional phase predominating throughout these Brahms symphonies and unless these distinct characteristics are given adequate emphasis Brahms remains a sealed book to the listener.

Alfred Hertz is singularly successful in emphasizing these factors in the Brahms symphonies bringing out their principal beauties with unerring plasticity. The orchestra responded effectively to the demands of the conductor. There are among the worshippers of ultra modern music a number who try to convince you that there is melody in this style of music when you really must summon up all the imaginary powers in your possession to discover these melodies. But in a Brahms symphony, such as this fourth, no one is required to point out the melodious values. They are so evident that anyone with a musical ear can hear them.

Mr. Hertz is specially well equipped to accentuate these melodies and make them stand out from a cleverly arranged instrumentation which notwithstanding its occasional intricate character does not mar the simplicity and grace of the melodious musical thoughts. The spontaneous and universal enthusiasm with which the audience responded to the musician's interpretation of these phrases is ample evidence for the artistic success derived from the reading of these truly splendid gems of symphonic literature.

Arthur de Greef's Four Old Flemish Folk songs were indeed cordially received and delighted because of their unadulterated joy and buoyancy. The simple strains of their flowing melodies were interwoven with most ingenious and effective orchestration. Humor alternated with sentiment and the fourth one seemed to us particularly delightful. One could hear the wooden shoes tap rhythms to the invigorating strains and the drums and trumpets added fervor to the breezy tunes. These songs were interpreted with splendid elegance and gracefulness.

Tchaikowsky's Fantasia "The Tempest" closed the program. Although exhibiting the well-known richness of scoring which this eminent composer sustains in all his works there is not that depth of emotionalism apparent which gives such dignity and charm to the master's other works. The Tempest seems to be purely and simply a descriptive piece mostly representative of the fury of the elements and only occasionally permitting a strain of poetic sentiment to peep through. However, the noise predominates and the storm howls incessantly for long periods. Nor does Tchaikowsky employ any particularly original ideas regarding the description of a storm, but keeps himself strictly to the conventional acceptance of a tempest. It is an ingeniously scored work, but musically it does not give us that thrill which so many of Tchaikowsky's works are able to do.

enthusiasm that prevailed Alfred Hertz and his excellent organization of musicians succeeded to delight the musical taste of the hundreds of serious music

After the lights are out

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Why did Richard Wagner, writing from Bayreuth in 1879, declare: "Sounds of such beauty as those coming from my Steinway grand flatter and coax the most agreeable tone-pictures from my harmonic melodic senses?"

Why did Gounod, who gave us "Faust," write to my makers in 1888, "Mme. Adelina Patti joins me in the ecstasy and mutual admiration of your product . . . I am overjoyed at the consciousness of being the possessor of one of your perfect instruments?" And what was it that stirred the mighty Dr. Joseph Joachim to assert: "Steinway is to the pianist what Stradivarius is to the violinist?"

Companion of genius indeed have I been! Sometimes, when the stage is dark and the lid over my strings is down, I brood over my long years of such companionship.

I see Adelina Patti again, blowing kisses,

What does the Steinway piano think about, when the curtain is down and the lights are out, and the artist and the audience have departed? Eloquent enough the Steinway is when the moods of others are voiced on its wondrous strings. But what are its own moods and longings? Listen! It is about to speak to us



and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous rhapsody over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties, and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to these who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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TWENTY-THIRD YEAR

SYMPHONY IN OAKLAND

The symphony situation in Oakland is very frankly stated by Miss Zannetta W. Potter, Oakland impresario, in a circular letter addressed to the patrons of this seasons concerts given in Oakland by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, in part as follows:

To Lovers of Music and Patrons of Symphony in Oakland:

The delightful "pop" program which opened the second season of Symphony in Oakland on Saturday night, November 3, showed a season patronage about equal to last year, while it should have registered a perceptible increase.

Last season we ran \$1900 behind, which indebtedness I assumed personally rather than credit the Symphony situation in Oakland with failure—that the season was an artistic success goes without saying. This season I am asking that the burden of responsibility be shared by a greater number of those who love symphony and who are willing to support an east bay series. It is not too late to save the situation—nine splendid concerts remain of the series. . . . Some 300 seat reservations may be disposed of at once and I am writing to ask if you will be responsible for the sale of at least one set of these tickets? Does not your joy in the concerts impel you to put forth a supreme effort? . . .

Relying upon your full and immediate assistance, I am,
Yours sincerely, etc.

While it is the lot of managers to gain on one concert and lose on others at times, it does not seem quite fair that the entire burden of the symphony concerts in Oakland be borne by Miss Potter herself. Either a musical association should be formed, with Oakland as the center, or someone found, like Mr. Clark of Los Angeles, to sponsor the series financially from year to year.

Miss Potter has labored long and hard in the east bay for the recognition of music and has built up a great following to first-class musical attractions, through the yearly events known as the Artists' Concerts Series, but symphony is another matter and a great problem with numerous concerts both in San Francisco and Berkeley. However, a concerted effort is now on to build up the attendance, and Mr. Hertz is doing his share by rendering, matchless programs to delighted audiences. The third concert of the season takes place on Saturday night, December 1, in the Auditorium Opera House, which theater, by the way, is the best one acoustically west of Chicago, according to Mr. Hertz.

Last week an over-crowded hall greeted Roy Harrison Danforth in the first symphony talk of the season, when Dvorak's New World was most entertainingly explained, with piano illustrations, by Nadine Shepard. The program for next Saturday night follows: Overture, "Sakun-

tala" (Goldmark); Le Ronet d'Omphale (Saint-Saens); "L'Arlesienne" Suite, No. 2 (Bizet); Heart Wounds, Last Spring (for string orchestra) (Grieg); Norwegian Bridal Procession (Grieg); (a) Spring Song, (b) Spinning Song (Mendelssohn); Overture, Fra Diavolo (Auber).

MARCEL DUPRE TO PLAY HERE AGAIN

Great interest attaches to the first and only appearance here this season of Marcel Dupre, organist of Notre Dame Cathedral, Paris, Thursday evening, December 6, at the Exposition Auditorium. When he last appeared in San Francisco, a year ago, he created a future, and Chairman J. Emmet Hayden of the Auditorium Committee of the Board of Supervisors, under whose direction Dupre will appear, considers it very fortunate that he could again be secured. This remarkable artist startled the musical world in 1920 by the almost incredible feat of playing the complete organ works of Bach from memory, in a series of ten recitals at the Paris Conservatory. This accomplishment involved the memorizing and playing of more than 200 different pieces, included in 2000 printed pages of music.

Dupre conceived the project as a labor of love, presenting the recitals to the students and professors of the Conservatory by special permission of the Ministry. As the recitals proceeded with ever increasing enthusiasm, the artistic world flocked to the Conservatory, until the audience numbered practically every Parisian musician of note and the artistic connoisseurs as well.

QUESTION COLUMN

Edited By Karl Rackle

1. Who wrote the Golden Sonata?—V. H. Henry Percell.
2. Is there a musical instrument called the King? If so, please describe it.—S. A.
Yes. The King is a Chinese instrument consisting of stone plates (jade or agate) suspended by cords from a frame and struck with a mallet.
3. What does volante mean?—H. T. S. Flying; moving with light rapidity.
4. Has "Lalla Rookh" ever been used as material for an opera?—L. P. Y.
Felix C. David brought out an opera in 1862 called "Lalla Rookh." Spontini's "Nurnnacht," Rubinstein's "Feramors," and Stanford's "Veiled Prophet," all deal with the material of Moore's poem.
5. Where was Dohnanyi educated?—A. G.
At the Royal Hungarian Academy of Music in Budapest.

The San Francisco Trio, which consists of Elsie Cook Hughes, pianist, William F. Laria, violinist and Willem Dehe, cellist, have announced three concerts to be given during this season. The first concert scheduled for Friday evening, November 27, will take place in the Italian room of the Hotel St. Francis when a well-selected program of chamber music compositions will be rendered. Mrs. Hughes will be heard in a solo, her choice being the Ballade A flat major, Op. 47 (Chopin). This classical trio of Mrs. Hughes has the opportunity of displaying her brilliant technique, musically instinct and intelligent interpretative powers. Mrs. Hughes' pianistic skill has earned for her an enviable reputation in this community and the very fact that she will be appearing on this occasion is arousing the interest of the public.

GREAT ENTERTAINMENT AT WARFIELD

Starting on Saturday, November 24th, the Warfield theatre will have for its screen attraction the lovable boy, Jackie Coogan, in the Mary Roberts Rinehart modern romance, Long Live the King. There will be other attractions, including the third of the Californians, Inc., travel series, San Francisco, City of Hills and Romance, the Fanchon and Marco idea will have Carlotta and Mr. Hertz. We may also add, Miss M. S. and his Music Masters will again be heard in concert.

YOUNG SOPRANO PROMISES GREAT CAREER

Already noted for her beautiful dramatic voice and remarkable musicianship, Miss Glida Marchetti, only in her twenties, gives promise of being a prominent operatic star before many years elapse. Being a native of Florence, Italy, where she received her early musical and general education under the careful supervision of her father, who is a well known grand opera impresario of Europe and America, Miss Marchetti has had many great advantages in her preparation for a notable career.

Miss Marchetti, aside from training under famous masters, Italian, German and French, including the distinguished Paola Giorza, has spent the past two years coaching for German opera with Mme. Elizabeth Rothwell, and for Italian opera with Maestro Guerrieri in this city. Her extensive repertoire covers many operatic roles, classics and modern works. Among the latter are compositions by local musicians.

Critics have said her voice is full, free and colorful, portraying excellent training; her personality very pleasing and her dramatic ability decidedly marked in her emotional roles. Hers is a lovely voice and she is an artist despite her youth. We may also add, Miss Marchetti has won an enviable reputation as a teacher in Los Angeles through her truly Italian manner of singing, which aids her in imparting to others the simplest finest method of voice production.

GREEK BARITONE TO GIVE RECITAL

Leonida Coroni, a baritone of unquestionable distinction, will be heard in recital at Scottish Rite Hall, Tuesday evening, December 4, under the direction of Alice Seckels. Mr. Coroni was born in Greece and from childhood he went to Russia, where he obtained his education. In 1912 he enlisted in his country's Army, serving during the Balkan and World War for eight years. During his service he offered his services in aid in behalf of different humanitarian purposes. Being honorably discharged in 1919, he went to Italy, where he perfected his studies and appeared in different cities there in operatic performances. Arriving in New York less than a year ago, the young singer soon landed for himself in New York, Boston and Pittsburgh, where the critics gave him unstinted praise for his gorgeously rich and dramatic voice. Besides his beautiful voice, Mr. Coroni possesses a dramatic temperament and magnetic personality, which plays a little part in his triumph as a singer of great power and extraordinary quality.

Charles Hart, pianist, will be assisting artist. Mr. Hart has recently arrived in California after touring for three years in accompaniment with Jacques Thibaud, the famous French violinist. Mr. Hart is pianist of the newly organized Symphonic Ensemble under Alexander Salsky. He will play the "Berceuse Op. 75 (Chopin), "Soldiers Liebestod," Wagner-Liszt, and "Allegro de Concert" of von Sternberg, as well as a variety from Andrea Chénier (Giordano), Visione Veneziana (Brogli), Arioso De Donizetti (Diaz), Henry VIII (Saint-Saens), Figue Dama (Tchaikowsky), Christ Resurrected (Rachmaninov), You Whom I Loved (Xanthopoulos), and Gero-Demos (Carelli).

The San Francisco Musical Club gave a most interesting program at their last meeting which was held in the ballroom of the Palace Hotel on November 15th. It was a Beechworth program, which opened with the Scott's Lieder scored for voice, piano, violin and cello interpreted by Mrs. Charles Stuart Ayres, Mrs. Josephine Crew Aylwin, Mrs. George E. Chambers and Miss Mary Elizabeth Sherwood. The work was well presented and received enthusiastic commendation from the members of the club. R. Vivian Dent, a visitor in this city from Shanghai, China, made a most emphatic impression upon the audience with his piano playing of a most distinguished character. Rachmaninoff's Prelude No. 5, G. Glinka's Gavotte D Major were Mr. Dent's contributions.

Louise E. Massey, soprano, accompanied by Mrs. William Ritter sang Wonne der Wehmuth and Freudvoll and Leidvoll revealing a voice of pleasing quality and of considerable charm. Mrs. Ritter provided accompaniments of a high nature which added of invaluable aid to the vocalist. The last number of this program was the Quintette for piano, oboe, clarinet, French horn and fagott. Miss Adaline Maude Wellendorf was the pianist while the instrumentalists were all members of the San Francisco Symphony Orchestra, namely: Messrs. C. Addimando, H. Horning, H. Randal and E. Kubitchek. The number was played with dignity, refinement and musicianship.

The Mansfield Piano School have announced a program which the junior members of the school will give on Friday evening, November 30, in the ballroom of the Fairmont Hotel. The following program will be rendered: (a) Troika (Peschikowsky), (b) Lullaby (Jekiriff), (c) Polka (Polka), (d) Polka (Polka), (e) Polka (Polka), (f) Polka (Polka), (g) Polka (Polka), (h) Polka (Polka), (i) Polka (Polka), (j) Polka (Polka), (k) Polka (Polka), (l) Polka (Polka), (m) Polka (Polka), (n) Polka (Polka), (o) Polka (Polka), (p) Polka (Polka), (q) Polka (Polka), (r) Polka (Polka), (s) Polka (Polka), (t) Polka (Polka), (u) Polka (Polka), (v) Polka (Polka), (w) Polka (Polka), (x) Polka (Polka), (y) Polka (Polka), (z) Polka (Polka).

Gaetano Merola, who became a victim to nervous prostration, immediately following the conclusion of the grand opera season and who was confined to a hospital for several weeks, has returned from San Diego where he has been for a few weeks. He has returned to the city and no doubt announce his plans for the next season presently. The distinguished conductor's numerous friends are no doubt glad to hear of his recovery and will follow with interest his preparations for next season.

L. E. Behymer, the intrepid California impresario, was again a visitor in San Francisco recently and expressed himself most enthusiastic about prospects of the present musical season. Mr. Behymer is greatly interested in the success of the San Francisco Opera Association and is contemplating, in conjunction with Alexander Bevani, and the co-operation of Gaetano Merola, to give Los Angeles its own opera season next year. We shall presently induce Mr. Behymer to give us an interview regarding his plans for Los Angeles next season.

SECOND AUDITORIUM SYMPHONY CONCERT

At the Popular Concert of the San Francisco Orchestra, Alfred Hertz, conductor, under the direction of the music director, at the Exposition Auditorium, Tuesday evening, December 11, the Symphony will be Schubert's Unfinished, in B minor. Bizet's "L'Arlesienne" Suite and the Overture to Sakuntala will be the other orchestral number and the numbers of Alfred Spaulding, the American violinist, who will be the guest artist, will be Weber's Concerto for Violin, Op. 4, D minor, and a group of his own violin solos. The sale of seats is progressing at Sherman, Clay and Company's, both for the single concert and for the remainder of the season, with a large demand.

IMPENDING SYMPHONY CONCERTS

Massenet's *Herodiade* Suite at Third Popular Concert—
Persinger Soloist at Next Regular Symphony Concert—
Resident Artists Featured for Fifth
Symphony Pair

Under the direction of Alfred Hertz the San Francisco Symphony Orchestra will give the third concert in its Popular Series tomorrow afternoon in the Curran Theatre, and will repeat with the character of these events a program of well-known light numbers has been prepared. As the novelty of the occasion, the orchestra will present for the first time at these concerts the ballet suite from Massenet's *Biblical opera*, *Herodiade*, consisting of five characteristically dances. Other items included are a Glinka Russian and Ludmilla Overture, the Saint-Saens symphonic poem, *Le Rone d'Omphale*, the Norwegian Bridal Procession and opus 35 Norwegian Dances of Grieg, Borod'n's descriptive sketch, On the Steppes of Middle Asia, and the brilliant Glazounov Valse de Concert.

At the pair of regular symphony concerts, to be given next Friday and Sunday afternoons in the Curran, Louis Persinger, the popular concert master of the orchestra, will make his first appearance this season in the capacity of guest conductor. The present season is Persinger's ninth as concert master and assistant conductor of the Symphony, and during this time he has won for himself a permanent place in the affection and admiration of San Francisco music lovers. His solo performances and recitals have been eagerly looked forward to by music lovers, and judging by advance reservations at the box office, large audiences will be in attendance at both concerts. At this pair of concerts Persinger will perform the Lalo F minor Violin Concerto, which will be somewhat in the nature of a novelty as it has not been heard on the symphony programs for more than ten years. The balance of next week's program will consist of the Rachmaninoff Symphony No. 2 in E minor and the melodious Arensky Variations on a Theme of Tchaikovsky, arranged for string orchestra.

Music lovers will, no doubt, be interested to know of the engagement of Allan Bier and Miss Ellen Edwards, two prominent local pianists, to assist the Symphony in its production of the startling Saint-Saens, *Carminal of the Animals*, at the fifth pair of regular symphony concerts on December 14 and 16. This remarkable composition, which is in fourteen movements or "zoological pictures" contain two very important and difficult piano parts which have been placed in the hands of Miss Edwards and Mr. Bier. The bulk of the work have been in progress for the past three weeks, and according to Conductor Hertz, symphony patrons must expect to be greatly surprised or even shocked at the humorous and ironical character of the composition.

FOUR NOTED ARTISTS TO BE HEARD

Your favorite phonograph records will come to life, as it were, on Friday afternoon, December 7th, at the Curran Theatre, when four of the most famous recording artists will appear here in concert, on the Elwyn Artists Series. They are Olive Kline, soprano; Elsie Baker, contralto; Loretta Murphy, tenor; and Royal Daddman, baritone, and they will offer an attractive program of solos, duets, trios and quartets, including many of the selections which you doubtless have on your phonograph, sung by these very artists.

The Quartet will have a very long tour this season, ranging from coast to coast, but their records, if laid end to end, would stretch many miles further, according to some statisticians. Millions of records by these artists have been sold. Each of these artists is identified with the best music and each is a master interpreter. As an ensemble, they form one of the most important musical units before the American public today.

Next attraction offered on the Elwyn Artist Series will be Jascha Hertz. Recitations for the benefit date are now on sale at Sherman, Clay & Company, as well as tickets for the Victor Quartet and all Elwyn attractions.

PACIFIC MUSICAL SOCIETY PROGRAM

The members of the Pacific Musical Society cannot appreciate too highly the services of their president, Mrs. William Henry Banks and Mme. Rosa Reida Carlin, the chairman of the Program Committee. As the season progresses the standard of the programs make a growing appeal to the members to attend every concert given. For the evening of Thursday, December 13th, a costume program with appropriate musical numbers has been arranged, each costume fitting in with the period and the nationality of the composer. Charles Wakefield Cadman's Japanese Romance, entitled *Sayonara*, will be interpreted by Mrs. Philip Victor Hein and Abraham Levin with Japanese settings. Miss Helen Colburn Heath, the well-known soprano, will contribute a list of French songs. Miss Margaret Mack appears in Irish songs. Miss Mary Moore's Mother Goose costume, will render her own compositions, called *Children's Songs*. The solo pianist of the evening will be Miss Elsa Naess. A very enjoyable evening's entertainment may be expected.

Mary Carr Moore, the noted California composer and singer, gave two programs during the Music Week festivities, one of which took place at the Protestant Orphanage and the other at the Children's Hospital. Mrs. Moore also appeared before the Dames of the Loyal Legion in a recital, which took place at Lincoln Hall, Civic Auditorium. Both Mrs. Moore's compositions and her singing were deeply appreciated at these various affairs where she was the recipient of hearty demonstrations of approval.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.

Telephone San Jose 1581

SAN JOSE, Nov. 13.—Efrem Zimbalist played before a capacity house Friday evening, November 9, in the Morris E. Dailey Memorial Auditorium. The appreciation and understanding of the audience was evidenced by the silence during the numbers and the great ovation after. It is doubtful if there has ever been an artist more warmly received by a San Jose Audience than Zimbalist. The work of Emanuel Bay, at the piano, was flawless. Mr. Bay is accompanist plus (with apologies to Edna Ferber).

Mr. Zimbalist gave extra delight with his recall numbers, playing those selections from his records which are familiar to all. Elgar's *Salt D'Amour* was given for the first group. Five numbers composed the second group. It was here the virtuoso was extended the greatest ovation. The second number, Humoresque (York Bowen), received with deafening applause, was repeated. The piano score of this superb number is particularly worthy of mention. Saint-Saens' *Le Cygne* was given for recall for this second group, which was not enough, and was followed by *The Zephyr* (Jeno Hubay). A Sarasate group concluded the program, with the well-known *Souvenir of Drieda* played for recall. The program in full: (a) Prelude (Bach), (b) Concerto (Grieg), (c) (a) Humoresque (Beethoven), (b) Humoresque (York Bowen), (c) Berceuse (Tor Aulin), (d) Serenade (d'Ambrosio), (e) Tambourin Chinois (Kreisler); (a) Spanish Dance (Sarasate), (b) Introduction et Tarantelle (Sarasate). This was the second offering of the newly organized San Jose Musical Association. The San Francisco Symphony Orchestra, Alfred Hertz, director, will be the January attraction, with the Chamber Music Society of San Francisco, Harold Bauer and Reinold Werreath the remaining events.

Warren D. Allen, Stanford University organist, will be heard in the following programs at Stanford University Memorial Church, Thursday, November 15, at 4:15, and Sunday, November 18 at 4 o'clock. Mr. Allen will present the same program, which includes Largo from the New World Symphony (Borodin). At the Sunday Vesper Service, Hymn No. 23 will be sung, *Paradise*, op. 56, No. 3 (Zdenko Fibich, 1850-1900); In the Church, from the Slovak Suite (Vitezslav Novak); Symphonic Poem, *Blank* (Smetana). Tuesday, November 20, at 4:15, Two Dramatic Fugal Studies—(a) In the Handel Style, (b) Violoncello Solo (MacDonnell); *Præbendum* in F (Jarnefelt); Evening Song (Schumann); *Toccata* from the Fifth Organ Symphony (Widor).

Two recitals of interest are scheduled at the College of the Pacific the coming week. Anna Lucille Mayo, a special student in the Conservatory, will give an organ recital Sunday afternoon at the vesper hour. Tuesday evening, November 20, Jean Madsen, pianist, and Agnes Ward, violinist, both of the class of 1925, will appear in a joint recital in the College Auditorium at 8:15. Both these young women were among the outstanding performers of last year's class and their many admirers will be out in force. The A Cappella Choir, under the direction of C. M. Dennis, is preparing its annual program of Christmas Carols. San Jose has come to look upon these concerts as among the leading musical events of the year and already eight appearances are scheduled for December. The Choir is to make its first appearance of the year at the County Teachers Institute November 26 when a twenty-minute program of ancient and modern Carols will be presented.

Santa Cruz had many interesting events for Music Week. Saturday evening, November 3, the new parish house of Calvary Episcopal Church was formally opened with a musicale which featured the new concert grand piano, just acquired by the Parish Guild for the hall, Marie L. Cain. Hope Swinford and Otto Kunitz were the pianists assisting, with vocal numbers given by Mesdames Adolph Falk and Duncan MacDonnell.

Sunday night, November 4, was marked by a musical service at the First M. E. Church, H. N. Whitlock, director, with Mrs. Eleanor Mae Edison at the organ. The same evening there was choral evensong at Calvary Church, under the direction of Hope Swinford, organist. The November meeting of the Monday Musical Club was held on November 5, with an unusually interesting program. Mendelssohn and von Weber were represented in the study of the German Romanticists. Otto Kunitz and Vera McKenna Clayton were heard in von Weber piano numbers. Josephine Rittenhouse gave the first two movements of the great Mendelssohn viola concerto. Mr. Kunitz and Hope Swinford played the piano arrangement of the overture to the Midsummer Night's Dream. Mrs. A. G. Falk and Mrs. E. C. Falkenberg sang *I Heard Ye Israel* and *On Wings of Song*. The same night Leo Rice gave a recital at the First M. E. Church.

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The opening of the 1923-1924 season of the Colbert Coercit Course on Thursday evening of this week gives promise of being one of the most interesting recitals presented here. It will introduce Mme. Georgette Leblanc, the first Mme. Maurice Maeterlinck who is making her initial tour of California. She will be assisted by Ellen Edwards. An open reception to be held immediately following the concert will be a feature of the opening of the series, which will take place in the Morris Bailey Memorial Auditorium of the State Teachers' College.

The San Jose Music Study Club held an open meeting Wednesday at the First Presbyterian Church. The program of American compositions was given by Katherine Gail Morrish, soprano, and Mrs. Homer De Witt Pugh, organist and accompanist. The numbers showed a great variety, and both Mrs. Morrish and Mrs. Pugh prefaced their groups with explanatory remarks. The program: (a) Cry at Dawn (Cadman) (b) The Heart of a Rose (Warren), (c) Children of the Moon (Warren), (d) Constancy (Barnett), Katherine Gail Morrish, (e) Festival March (Frydinger), (f) Evening (Dudley Buck) (c) In a Chinese Garden (Stoughton) (d) The Land of the Sky Blue Water (Cadman-Eddy), Mrs. Homer DeWitt Pugh: (a) O Golden Sun (Freedy) (b) Delight of the Out of Doors (Ross) Mrs. Morrish: (a) Far Off I Hear a Lover's Flute (Cadman), (b) God Is a Spirit (Ross), Mrs. Morrish: On a Mountain Top, from California Suite (Diggle), Mrs. Pugh.

There will be no organ recital on Thanksgiving Day or Sunday afternoon, December 2, in the Memorial Church at Stanford University. The regular weekly recital will be resumed on Tuesday, December 4. Warren D. Allen, University organist, will be assisted by the Stanford Glee Club at the Thanksgiving Vesper Service, Sunday, November 25, at 4 p. m. The unusually fine program given at this service will include the following numbers: A. D. 1620, from the Sea Pieces (Edward MacDowell); Hymn 421; O Lux Beata Trinitas (Sarum Plainsong, fourth century); Toccata on a Gregorian Theme, from the Symphonie, op. 15 (Edward Shippin Barnes); (a) Dawn, (b) O'er Still Meadows, (c) Twilight Memories, from Rural Sketches, a Suite for organ (Gordon Balch Nevill); Choral, Now Let Every Tongue Adore Thee (Bach).

Tuesday, November 27, at 4:15, Mr. Allen will play the following program: Festal Procession (Gordon B. Nevill); (a) Adoration, (b) Roulade (Seth Pingham); Idyl, from the South (James R. Gillette); Hosanna! Chorus magnus (Th. Dubois).

SOPHIE BRASLAW TO BE HEARD AGAIN

The Elwyn Concert Bureau announces one recital by Sophie Braslau, distinguished American contralto, at Scottish Rite Hall, Monday evening, December 10th. Miss Braslau has for a number of years been considered a favorite with San Francisco music lovers and her return at this time will be welcome news to her many admirers.

Miss Braslau has appeared with all the leading symphony orchestras many times and the demand for her as soloist with orchestras continues as great as ever. All the principal festival organizations have sought her services, for there are few singers in public today who can so realize the best traditions of oratorio singing. Yet brilliant as her achievements have been in the broader fields of music, in opera, in oratorio and with orchestras, she finds her greatest joy, realizes her highest artistic ideals in the more intimate, the much more difficult field of song recital.

As an interpreter of songs she has few equals. Here not only are displayed the many beauties of her voice, but the singing of songs where the artist stands alone, short of the glamour and glitter of opera, the impressive environment of oratorio, brings out the finer traits of musicianship, the play of imagination, the individuality of the singer herself. Miss Braslau's song recitals have now for several years past been among the most important features of the musical season wherever music in its higher forms is cultivated. Her annual appearance in Carnegie Hall, New York, is always a signal for an outpouring of the most distinguished public of that city.

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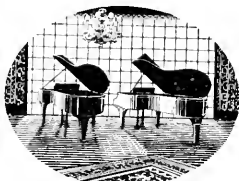
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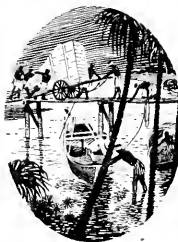
NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinc-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undramatized—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.

SAN FRANCISCO, CALIFORNIA, May 22, 1923. I refused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in heats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tour has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

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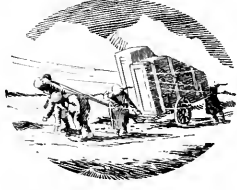


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LEVINNE PLAYS SUNDAY

The Columbia Theater should be crowded Sunday afternoon in anticipation of an unusual recital of piano music. Joseph Levinne, the famous Russian player, at his appearance in the St. Francis hall room last Monday afternoon completely captivated his audience and elicited the most enthusiastic praise from the press reviewers that it has been the good fortune of a pianist to receive in San Francisco in many years.

Levinne's recital at the Columbia Sunday, under Selby C. Oppenheimer's management, will be his final appearance in San Francisco this season. By special request he will play the lovely Moonlight Sonata of Beethoven, which has not been played in this city in a number of years by a visiting virtuoso. Levinne's conception of this idealistic work is said to be superlative, as is his playing of Chopin, who he will represent on Sunday's program with the Prelude in D flat major, Impromptu in C sharp minor, the F sharp minor Nocturne, and the lovely Valse in D flat. By way of variety Levinne will include two Mexican Folk Songs—Estrellita, by Ponce and La Golondrina, arranged by La Forge. He will then play the Ricordanza and Campanella of Liszt and the Scherzo and the Capriccio of Strauss Blue Danube Waltzes. In addition to the programmed numbers Levinne has promised encore numbers in profusion.

RUBINSTEIN AND KOCHANSKI

A joint recital which Manager Selby C. Oppenheimer has arranged for the celebrated Russians, Arthur Rubinstein, pianist, and Paul Kochanski, violinist, will be the only appearance of these famous players in San Francisco this season. They are scheduled to present an unusual program at the Columbia Theater on December 16th, one of the attractions in the delightful Sunday afternoon "Pop" Concert series, which will make a special appeal to music lovers. It is too rare, indeed, that tours of musicians of the rank of Rubinstein and Kochanski converge at San Francisco enabling them to present the important sonatas for violin and piano in this city.

Rubinstein, who is already a popular favorite in this section and whose appearances several years ago established him as one of the outstanding pianists in the world today, and Kochanski, who is perhaps the foremost of the many young artists who have recently blazed their way into prominence, have given many joint recitals throughout the world and are well equipped to interpret such a great work as the Brahms D minor Sonata, op. 108, which will be presented at their recital here. From boyhood these young Russians have been intimately associated, each possessing ideals aptly fitting them for the joint presentation of important compositions.

In addition to the Brahms Sonata the artists will be heard in groups of solos. Kochanski is scheduled to play the Natchez arrangement of the Vivaldi A minor Concerto, Wagner-Silberstein's Prelude, Sarasate's Jota, Brahms' Waltz in A major, and Wieniawski's Caravan Russe, while Rubinstein's dexterity will be exhibited in a Chopin group consisting of the C sharp minor Scherzo, Berceuse, and Polonaise op. 53, in Albeniz Triana, de Falla's Fire Dance, and the Schubert-Tausig March Militaire. Music lovers will come from far and wide to avail themselves of this important event.

ANNA CASE

Looming large on the musical horizon is the only appearance in San Francisco this season of the ever-popular Anna Case, who will furnish the final number of the Selby C. Oppenheimer Columbia Theater Sunday "Pop" series before the holiday season, on Sunday afternoon, December 16th. There is little left to be said of the art, the beauty, the charm and the talent of lovely Anna Case. In opera and in concert she has blazed the trail for the recognition of American artists. In San Francisco she is idolized by thousands of music-lovers who throng to her concerts whenever she appears here. Miss Case will present a glorious program, in which she will be assisted by the celebrated composer-pianist, Charles Gilbert Spross.

ELFIE VOLKMAN'S RECITAL

Elfie Volkman, the gifted California Soprano, who will give her first San Francisco recital season Monday evening, December 3, studied under the eminent Professor August Ilfert of Dresden and Vienna for six years. Some of the world's greatest singers have graduated from Professor Ilfert's school. Miss Volkman is a San Franciscan by birth and returned from Europe several years ago after having had experience in opera and concerts with splendid results. Since her return to San Francisco, Miss Volkman has appeared repeatedly in concert with instantaneous success. She has established for herself an enviable reputation and has a large number of friends who admire her personally as well as artistically. The concert is under the management of Miss Alice Sockels.

She will be heard in the following splendid program, with Benjamin Moore at the piano: Vieni non tarder, from The Marriage of Figaro (Mozart); Die Gubusche (Schubert); Botschaft (Brahms); Du meines Hergens Kronlein (Strauss); Heimkehr (Strauss); Wer hat dies Liedlein erdacht? (Mahler); Aria from William Tell (Rossini); Lescaze (Lalo); Fantoches (Debussy); Tea (Rabey); L'oiseau bleu (B. Dalerose); Bitterness of Love (Dunne); Snowdrop (Gretschainoff); Wings of Night (Winter Watts); The Singer (Maxwell); Clavitos (Valverde).

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ASHLEY PETTIS ENTHUSIASTICALLY RECEIVED

Brilliant California Pianist, Who Scored Artistic Triumphs in the East, Conquers His Home Cities With the Eloquence of His Appeal

BY ALFRED METZGER

Ashley Pettis, the bright luminary who has made his appearance on the pianistic firmament of America during the last year or two, appeared at the Colonial Ballroom of the St. Francis Hotel on Friday evening, November 16, under the auspices of the University of California Extension Division in the presence of an audience including many of the most prominent musicians. Mr. Pettis has gained distinction because of his defense of the American composer and modern music. Because of this missionary work he justly receives the backing of everyone interested in the recognition of American composers and modern music.

Mr. Pettis is specially to be commended for the fact that he selects the works of composers who not always have opportunities to present their works before the public, at least before the public of such a wide field as the entire United States, and therefore in his present incalculable tour he includes composers known to us locally, and also occasionally recognized by distinguished artists, but not consistently included in a program given throughout the country as Mr. Pettis has done on this occasion.

And so we find the program beginning with Albert Elkan's *Contasse and Fugue*, a work of distinct and revealing solid musicianship and built upon decidedly conventional lines, for which the Lord be praised. We doubt whether Mr. Pettis could have found a more dignified nor more happily conceived composition to introduce his American program than this Elkan work and he played it with a breadth of vision and deliberateness of execution that brought out its inner musical thoughts with definite emphasis and virility. Another composition in which our readers are specially interested was Frederick Jacoby's *Prelude and Burlesque* both of which are works of that facile and graceful style which is such a delightful feature of all Mr. Jacoby's works. There is a certain element of modernity in both these works, but there is no futurism so called, and they express the sentiments which their title inters. Mr. Pettis played them with sincerity of style, easy and concise technic and depth of poetic sentiment.

Another composer who enjoys personal interest here is Rosalie Housman whose *Triptich* (tridescences) was selected by Mr. Pettis for interpretation. This work serves to be representative of the ultra modern and modern, aside from its beautiful phrases of tone shadings, has not yet awakened any response in our consciousness as to its exact intentions. But Mr. Pettis played it in a manner to bring out its most effective nuances and thereby exhibited unusual skill in shading and coloring of phrases.

Marion Bauer was represented by three works, namely, *The Tide*, *Indian Pipes* and *Prelude*, all of which proved delightful. There is a certain directness in Miss Bauer's compositions that appeals to us. She knows what she wants to say and says it the simplest and most direct fashion without too many intricacies. She also has the gift of melody and employs it most effectively. Mr. Pettis played these numbers with fine intelligence and an unmistakable grasp of their poetic possibilities.

There were compositions by Deema Taylor, *Viola Arch*, *Katwijk* and *Eastwood Lane*, all of which proved enjoyable and were impressively interpreted. The program concluded with MacDowell's powerful *Sonata Eroica* which but few pianists can interpret to our satisfaction and which Ashley Pettis played with absolute understanding in its inmost purpose. Technically as well as emotionally it was a brilliant performance and Mr. Pettis has reason to feel proud of the ovation accorded him by his friends, fellow musicians and the musical public. He has certainly become ideal for Flutes, and University students and the above mentioned program was given with equal success in Wheeler Hall, University of California, Tuesday evening, November 13th.

The Jenkins School of Music of Oakland, California, has issued several hundred invitations to a Boys Concert which will take place at the school on Friday evening, November 16. Most of the young participants are High School and University students with the exception of the accompanist the entire concert will be given by young men. A most diversified program has been planned and may be as follows: Violin Trios, unaccompanied—(a) *Avantete* (Sinding), (b) *Serenade* (Schytte), (c) *Guinevere* (Berg), (d) *Maurel Hunkins*, Charles Cushing; Violin Solos—(a) *Berceuse* (Arensky), (b) *Entre* (Leclair-Moffat), Charles Cushing; Cello Solo—Variations (Boellman), Belmont Stolz, accompanied by Miss Helen Lehmer; Quartette for four Flutes, unaccompanied, Adams, Dr. (Wong), Austin Arner, Everett Hull, Stephen Fliske, Hillari Collins; Piano Solos—Young Boys from eight to eleven years of age; Flute Solo—Concertino (Chaminade), Austin Arner; Violin Solos—(a) *Farwell* to Cucullian (Kreutzer), (b) *Guinevere* (Moszkowski-Savasta), Ralph Brandt; String Quartette—(a) *Romance* from *Nacht* music (Mozart), (b) *Serenade* (Lalo), Maurel Hunkins, Ralph Brandt, Charles Cushing, Derrick Lehmer.

SAN FRANCISCO ENJOYS MANY FINE CONCERTS

Week Beginning November 18 Is Exceptional in Excellent Musical Events—Distinguished Artists Give Splendid Programs—Chamber Music Occupies Prominent Place

BY ALFRED METZGER

The San Francisco musical season has begun with such unusual energy that the number and character of the events demand so much attention that it is impossible to devote to each that space and thought which is actually its due. And so in order to give them all space we are obliged to group them in the following article: *Efrem Zimbalist*.—Among all the distinguished violinists we hear during the course of a concert season none appeals to us more than Efrem Zimbalist, who appeared at the Columbia Theatre last Sunday afternoon. There is prevalent in his artistic expressions such a sincerity of musicianship, such seriousness of thought and such accuracy of all technical requirements that the most sensitive artists and susceptible are gratified. Then, too, Mr. Zimbalist's programs are always dignified and contain works of recognized standards and emotional beauty. Among the characteristics which we admire most in Mr. Zimbalist's playing are pliancy and flexibility of tone, smoothness of technic, intensity of emotional phrasing and intelligence of conception.

For instance, the *Bach Prelude* and *Lalo Symphonie Espagnole* were interpreted with delightful breadth of style. The phrases, charged with deep sentiments, were "sung" with splendid tone color effects and the frequently difficult technical passages were played with such ease and craftsmanship. Mr. Zimbalist's interpretations exhaled the essence of genius, for they emphasize a certain individuality and originality of conception which respond to the most refined musical ethics. The entire program, which we heard before in these columns, was interpreted in a manner to arouse the interest and to the highest pitch of enthusiasm and the artist was most generous in his willingness to add encore.

Josef Lhevinne.—The piano recital given by Josef Lhevinne at the Colonial Ballroom of the St. Francis Hotel on Monday afternoon, November 19th, as one of the Alice Seckels Matinees was beyond a question one of the very finest events of its kind ever given in San Francisco. It was the best program rendered in the most artistic fashion by Lhevinne himself and we know of no other pianist who could surpass him in artistry and musicianship. It is many a year since we have heard a piano program rendered with equal finish. Mr. Lhevinne in the first place never forces his tone. He plays fearfully and yet does not pound the keyboard. His sense of tone color and emotional shading is superb and his versatility of expression, specially during his rendition of the Schuman *Carnaval*, is the last word in pianistic virtuosity.

At the same time Lhevinne interprets Chopin with splendid poetic instinct and anyone who tells you that the old masters are becoming old-fashioned and tiresome should hear Lhevinne infuse new vitality in a Chopin composition. It is impossible to describe to essence of poetic shading which Lhevinne introduces during the course of his interpretations. At the same time he treats the modern composers with the same interest as the old. He does not restrict himself to mere tone color effects, but in such works as Ravel's *Une barque sur l'océan* and Debussy's *Mistral* he obtains meanings which no other pianist has been able to transmit to us. We are almost under the impression that if Lhevinne were to play certain of the modern works that are a mystery to us, we might yet find some intelligent excuse for their existence.

We never heard such enthusiasm at these music matinees as on the occasion of the Lhevinne concert and such was indeed well justified. Piano interpretation is what Lhevinne exhibited on this occasion are among the rarest experiences in our career, and if Sunday's concert of Lhevinne is not crowded to the doors by eager students and teachers, such negligence to take advantage of the presence of a great artist of matchless virtuosity will be absolutely inexcusable.

The New York String Quartet.—An unusually large audience assembled at Scottish Rite Auditorium last Monday evening, November 19th, when the New York String Quartette made its first San Francisco appearance. Judging from the spontaneous applause and requests for encores the New Yorkers made an excellent impression upon our chamber music audience. They proved themselves to be excellent musicians who have played together with intelligent appreciation of their individual capabilities and who have subordinated their individualities to the principles of ensemble playing.

The personnel of the New York String Quartet is as follows: *Nikolai Gadek*, first violin; *Jaroslav Viskovsky*, second violin; *Ludvik Schwab*, viola; *Bedrik Vasko*, cello. We received the impression that the viola and cello were specially fine, that the second violinist is an excellent musician drawing a fine, rich tone, and that the first violinist, whether due to the instrument or anything else, made more noise than music. A always true to pitch and which seems to interfere somewhat with the perfect ensemble of the organization.

The opening number consisted of the Beethoven Quartet in C minor, opus 18, No. 4. The New York String Quartet gives this work somewhat of a delicate reading. We have been used to hear Beethoven interpreted in a broader fashion and with more virility, but the New York String Quartet has a right to its own interpretation which was enjoyed by those in attendance. Besides this is one of Beethoven's earlier opuses and it is justified to give it a more delicate reading. Specially effective was the *Scherzo* and *Minuet* which was indeed a gem of ensemble performance. A little group of composers including An Irish Melody, by Bridges, wherein the distinguished English composer uses a great deal of intricate embellishments to express a simple thought, an *Intermezzo* by Suk and a *Meditation* on an old Bohemian Choral by Suk, both of which were most enjoyable music, brilliantly performed.

The program ended with Dvorak's F Major Quartet, op. 96, wherein the musicians showed that vitality and power which we failed to observe during the rendition of the opening number. It was a splendid interpretation and although this is an exceptionally short work its beautiful melodies and rhythmic spirit is so specially grateful when so excellently interpreted as the New York String Quartet succeeded in doing. There is no question but that this organization will occupy a prominent place in our recollections of the pleasant musical events of this season.

Chamber Music Society.—The Chamber Music Society of San Francisco gave the second concert of the season 1923-1924 at Scottish Rite Auditorium last Tuesday evening, November 20th, in the presence of another large audience, numbering considerably over a thousand people. The opening number consisted of the Brahms String Quartet in B flat major, op. 67, and while this eminent master of composition is in excellent mood in this ensemble work it does not exhibit that robustness of style and form which is an inspiring characteristic of most of his works, including his songs. When the first of the opening number seemed so plain and monotonous in expression, this was not due to the members of the Chamber Music Society, whom we enjoyed just as much as those who certainly played with skill and unusual uniformity of phrase, but it was solely due to the position itself which, notwithstanding its beauties, does not exhibit those contrasts and that richness of scoring which other works of Brahms reveal. Indeed in a number of places we found the scoring specially "thin" and inclined to bring out the richness of ensemble string performance. It is not our intention to find fault with Brahms, but we are merely jotting down personal impressions, which, of course, are not intended to serve as universal facts.

The best proof for our contention that the Chamber Music Society of San Francisco is in an excellent form as ever must be apparent to those who heard the Dohnanyi String Quartet in D flat major, op. 15. Here we had that virility, that pliancy, that buoyancy and that smoothness of tone which forms such a remarkable feature of this organization. It was indeed a pleasure to hear the artists express themselves so vividly in music and to discover them so rapidly advancing toward their goal. Messrs. Persinger, Ford, Firestone and Ferner represent the best and finest material ever brought together in such a form in such a manner as to give us of the highest order. They can not be possibly compared with any other organization just because they must be themselves in order to be worthy of recognition, and being themselves, and interpreting the works of the masters according to their own understanding and well worked out ideas, they stand on their own feet and are worthy of our admiration because of the splendid results they have obtained during the period of their artistic progress.

Hecht was the soloist of the occasion, as it were. He played two flute sonatas—one by Marcello Bandetti and another by Handel. To play one flute sonata is a most difficult artistic feat; to play two flute sonatas is therefore extraordinarily difficult. And when we ask: "That is a horse man one flute sonata?" and reply: "That we do not recall," to Mr. Hecht's playing of them, but to their technical and musical difficulties necessary to interpret them. We admire Mr. Hecht for the enthusiasm and the tenacity with which he has maintained the high standard of his ideals. He has given San Francisco one of the chamber music concerts in the world and incidentally he has satisfied his ambition to participate personally in these chamber music events.

His interpretation of the flute sonatas justify him to continue his work this season. He has a temperamental, the faculty to express emotional pathos and technical facility. We enjoyed specially his interpretation of the first of the two sonatas, while during his rendition of the second his endurance seemed to be put to a test, wherein he was obliged not to produce that ringing tone which he obtained during the first number. Nevertheless, Mr. Hecht is entitled to commendation for the prodigious work necessary to prepare these two sonatas, and he sustained his position as one of the flute players here who take advantage of the opportunities to acquaint the public with the excellent works written for this instrument.

Louis Persinger played the piano part to these sonatas with fine tone, artistic shading and exemplary ensemble effect. It was another excellent event added to the series of delightful chamber music concerts given by the Chamber Music Society of San Francisco.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, Nov. 20.—Ambiguous programs! By this I am referring to a bad habit in which our own and visiting artists indulge when making ambiguous program announcements. Pianists, for instance, announce among other pieces "three valses by Chopin" or "Prælude and Pæge" by Bach, as if Chopin and Bach had not written a large number of compositions in this style. Or the advance notice tells of a Brahms Sextet, although there are two by this composer. Grieg has written three sonatas for violin and piano. Chamber music works quite often are announced without key signature or opus number, both of which have their significance needless to explain.

It is the exact knowledge of what will be played which will attract the serious music lover, teacher or student who may be particularly interested in the authoritative performance of certain works.

Most regrettable is the indefinite manner in which programs are printed. There was Efrém Zimbalist, for instance, whose program merely mentioned Pre-lude by Bach, instead of Prelude from the E major sonata, considering the number of preludes by Bach. The same artist's program mentioned Romance by Beethoven, without adding the distinctive "in G major," for there are two Beethoven Romances. It is an act of indifference toward the general public and forgetfulness of the fact how much these little data might mean to the student. New York managers or their artists will send in programs which are positively perfunctory in that regard. The New York managers are less to blame for to them the whole matter is an affair of "selling" artists. However, the artists should remember that in the manner they perform, they are exactly the contents of the program, studied it before the concert, took the music to the concert hall and read it while listening. Perhaps it is owing to this vagueness of program announcement that one sees so few concert programs which are really worth the musician. More seriousness in program announcements, also the addition of English translation of foreign language titles will make for more serious interest among every class of music lovers.

Gliere's String Quartet, opus 2 had its first performance during the program played by the Philharmonic Quartet (Sylvain Noack, first violin; Henry Svedofsky, second violin; Emile Ferir, viola, and Ilya Bronson, cello, under the auspices of the Los Angeles Chamber Music Society. As the opus number indicates, it is an early work, but already finely matured in form and clarity of melodic expression. In the latter regard the composer draws to a measure what may seem folk-song material of his people. On the whole the opus would mark him as one of the so-called cosmopolitan composers of Russia. That is to say, he writes not a little in the manner characteristic of the musical school which has in Schumann and Brahms their greatest exponents. Gliere is as much a romantic as he is classicist. There is a theme in the first movement which is very Russian, with Oriental inclination in the manner of Rimsky-Korsakov, with whom the composer studied. The scherzo is charming because of its rhythmic animation.

Very modern were the two movements—Very Quiet and Very Lively of a sonatine for string quartet by Pierre Menu, whose music has all the earmarks of musical progressivism, but at least on first hearing, does not show the inventiveness of his prototype Ravel. The first somewhat pensive movement strikes deeper, but on the whole Menu offers little that arrests the memory. The quartet deserves warm recommendation for giving the work its first local hearing, and incidentally afford music lovers such acquaintance, because, after all is said, the new men must be heard, else we might miss much which is valuable.

Robert Schumann's piano quintet, with Cornelia Rider Passart at the keyboard as guest artist, found a satisfying, if not especially colorful reading. The first movement shows how deeply this composer has influenced Brahms. The "Poco Largamento" of the second movement sounded particularly well. It is specifically romantic in mood. During moonlight on the lake, Mr. Ferir's viola stood out agreeably. Smotani, composer of the Moldau tone poem, too, seems to have come strongly under the influence of the immortal Robert. The beautiful and interesting movement was strongly played. Here is form which is of equally much expressive value.

Next Friday's program of the Chamber Music Society brings the debut of a new ensemble, L'Ensemble Classique, performed by Blanche Rogers Lott, pianiste, Henry Svedofsky, violin, and Fritz Gilliard, cello. The trio will play the Robert Schumann Opus 65, and Trio Opus 5, by Wolf Ferrari, the composer of The Jewels of the Madonna. Clifford Lott, baritone, will be guest artist in the Beethoven arrangements of British and Welsh folk songs with alto accompaniment.

Arthur Alexander, former director of the Rochester Symphony Orchestra, organist, all-round musician of profundity and artistic refinement, delighted a small audience of friends at the Gannett Club Theater in a self-accompanied song recital. Few singers have united this

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double faculty with full success. Tone production and quality cannot be at their best in a sitting position, constrained by the arms engaged in varying postures at the keyboard. Mr. Alexander places his tones, it would seem far back, and having spent years at the organ console on the conductor's stand has probably not found time to retain a wide range of color in his voice. However, he sings with a fervor as well as delicacy of expression which amply compensates these shortcomings. To him the song is the thing, even if in the ardor of performance he stresses the pianissimo to the extent of overshadowing himself. His singing of the entire sixteen songs of Schumann's Dichterliebe was an admirable feat. (Though one may differ with the singer occasionally as to tempos.) However, to mention only two items of this cycle, Alexander's expression during the songs of I Wept as I Dreamed and Nightly I See You in a Vision were unforgettable. His nomenclature in the modern French songs, is exquisite vocal chamber music. One enjoys immensely tonal purity in his old Italian numbers. I understand the American group, too, was very effective, though not of his best diction. (I had to depart before the close of the concert.) That this tenor can produce dramatic effects as well as appeal lyrically, was impressively revealed, I am told, during Carl Busch's, The Eagle, a beautiful song.

LOS ANGELES MUSICAL CHAT

By Nelle Gothold

Louise Gude, accompanied by two artist pupils, Hazel Henderson, and Ann Douglas, left November 10th for New York City where they will coach with the eminent teacher of voice, Herbert Witherspoon, for several weeks. On her return to California Miss Gude will fill a few engagements in the southern states.

Bertha Vaughn is planning a delightful affair for the afternoon of November 25th for her friends in the Recital Hall of the Southern California Music Company building, when Mr. and Mrs. Percy Hemus will be the honor guests.

Louis Hintze, violinist and composer of note has recently returned to Los Angeles to reside and as an interesting explanatory lecture on "Masterpieces of Music" in the Recital Hall at 808 South Broadway, November 15th.

Josephine Elliott, a recent acquisition to Los Angeles music circles, has an enviable reputation as a singer in San Francisco where she was formerly associated with the Hartman-Stevenson Opera Company. During the recent showing of The White Rose at Grauman's Million Dollar Theatre Miss Elliott sang with success in the prologue, her pleasing manner and sweet voice adding color to the atmosphere of this gripping photo-play.

Mrs. Guy Bush, well-known pianist, coach and accompanist, has been very ill for several weeks and was obliged to cancel all recital engagements. She is now resuming her teaching and coaching at her residence, studio 2205 W. Sixth street.

Brahm van den Berg, the distinguished pianist, and Florz Meyers Engel, popular soprano, will be heard in joint recital at Trinity Auditorium on the evening of November 20th. This is a combination of eminent artists well worth hearing.

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The Knickerbocker Operatic Quartet, composed of Helen Ray, soprano; Viola Allen, contralto; Harry Kellogg, tenor; Millard Murane, basso, came recently from New York to present their interesting ensemble before Los Angeles audiences. Their repertoire not only includes operatic numbers but the simpler "Heart-Songs" which every one enjoys when they are sung beautifully and with finish. These young people have been singing together for more than a year and are all products of the Topping-Brown Studios.

Dr. Frank Nagel gave another of his very interesting lectures analyses of opera, before the Hollywood Opera Reading Club, recently, when he was assisted by Irma Lee Campbell, coloratura soprano; Henry Cantor, tenor; Edward Novis, baritone; Fred Wilson, tenor; Leslie Brigham, baritone; Ruth Funckton, contralto. The story, Lucia di Lammermoor was preceded by a few brief remarks about the composer, Donizetti, and of this opera. Dr. Nagel said in part that "no work in existence today holds greater charm than the music of Lucia. It is endowed with unlimited feeling, conveys great meaning, and produces great effects."

The assisting artists deserve much of commendation for their splendid efforts individually, though their ensemble work showed some lack of rehearsing. Miss Campbell in the title role sang with ease, her voice playing wide range and considerable volume. Edward Novis, always a favorite was in splendid voice and sang with much assurance and authority. Owing to the small part which is allotted to the contralto in the opera, we were filled with a desire to hear Miss Funckton in a more important role. Her voice is full and rich. Had Mr. Cantor been more familiar with his role his pleasing voice would have been heard to better advantage. As a whole the program gave evidence of much thought and considerable effort and was well received by a large and discriminating audience.

Mme. Frances Grant, well-known voice teacher from New York will be identified with the Louis School of Musical Arts in the Majestic Theatre building in this city. Mme. Grant is essentially a voice builder and has met with great success in her work. Los Angeles, at the Louis School especially, should feel very fortunate in having Mme. Grant locate here.

Flora Phyllis Kilpatrick of New York City who is wintering in Los Angeles with her teacher, Mme. Grant, is now under the management of Mme. Newcombe Frindell. Miss Kilpatrick will appear this season in a number of concerts with Hallett Gilbrete, nationally known artist-composer. They recently gave a brilliant concert at the Tuesday Afternoon Club of Glendale, featuring a program of Mr. Gilbrete's compositions. A late Press comment speaks of Miss Kilpatrick's voice as having "sweetness, charm, splendid range and lovely pianissimo quality."

Ezra Rachlin, who is acclaimed a "wonder child" pianist and only seven years old, is a pupil of Olga Steeb, celebrated concert artist and founder of the Olga Steeb Piano School. This youthful artist is a protegee of Walter Henry Rothwell. He is soon to appear in public recital.

Edward Novis, popular baritone, Charles Smalz, lyric tenor, and Nelle Gothold, dramatic soprano, were heard to advantage in the leading roles of Mascagni's opera, "Cavaleria Rusticana," at Monrovia, November 7th, before the Woman's Club. Dr. Frank Nagel, composer-pianist gave the story and sang the opera also playing the incidental music and the accompaniments.

Gloria Mayne recently gave a memorable Indian Program at the Southern California Recital Hall, before a large enthusiastic audience. The program opened with a group of Indian songs, including the Apache War Song, Invocation to the Sun God, and Sunrise Call, which were sung in Indian costume with true legendary interpretation. Assisting Mme. Mayne was the well-known Indian baritone, Chief Yowlachie, who sang a group of Liane's songs with splendid diction, displaying a mellow yet clear voice. Another assisting artist, who has become very popular because of her genuine musicianship was Margarite d'Aleria, the Hungarian pianist. She was well received in her interpretations of Chopin's Nocturne in F Major, Op. 15, and Valse in A flat major, Op. 42. Wab-Nee-Nah, an Indian pianist, furnished most effective accompaniments for Mme.

Mayne and Chief Yowlachie. Many honor guests were present and a reception followed the program.

The Zoellner Quartet will have an auspicious opening on Monday evening, November 19th, the first concert of their chamber music series, with a splendid program and a large list of patrons. This season the Zoellner concerts will be held in the music room of the Biltmore Hotel. All the members of the Quartet, Joseph Zoellner, Sr., Antoinette Zoellner, Amaduis Zoellner, and Joseph Zoellner, Jr., reside here and conduct a nationally known conservatory. Ellnor Warren, a young pianist, who has been favorably received in New York and at the Hollywood Bowl Symphony Concerts will be the assisting artist. The program for this concert will include Quartet Op. 13, Schumann's Variations Op. 2, Glere and the Schumann Quintet.

Billie Burke, Frances Bates, Geraldine Taylor, Bessie Loy and Leta Knox Ehmcke, artist pupils of Adele Layton, who holds an enviable position as a teacher of piano in Los Angeles, gave a program which was heartily appreciated by the large audience that assembled in the Southern California Music Company Recital Hall on last Saturday evening. Miss Bessie Kintner, a violinist, late of New York, ably assisted on the program.

Frederick North, well-known vocal instructor, presented his artist pupils, Howard Paxton, K. Allen Lick, baritone, Ruth Pitts, coloratura soprano and Haywood Ardis in recital before a capacity audience in the Southern California Recital Hall, Friday evening. Others who participated on the program were Jeanne Stanley, Lois Carl, Margaret Caraher-Rivas, Mable McKillip, Blanche Clay, Mary Penrose-Brudt and Grace Warde. The program included classics, opera and modern selections which were well delivered by these pupils who displayed good fundamental vocal training and musicianship, all of which reflects to the teacher who is held in high esteem.

Joan Upton appeared recently with great success at the Walderff Hotel, New York City, in concert. Miss Upton who possesses a very admirable soprano voice has studied exclusively with Madame Frances Grant, who is teaching in Los Angeles this winter.

Mrs. Cecil Frankel, first vice-president of the National Federation of Music Clubs and founder of the newly organized Los Angeles Music Federation, leaves soon for New York to attend a national board meeting. It is her plan to assist federation officers in other states to organize similar city federations, that musicians and clubs may be brought into closer contact with civic and business interests.

The Lyric Club is starting its twentieth season of effort for the best in choral music for women. Much has been done in the past to aid talented singers through the backing of this organization and upon the completion of the \$50,000 endowment fund which is well on its way, the club will launch into broader plans for civic betterment through music.

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MME. MARKS' PUPILS' RECITAL

The Gold Ballroom of the Palace Hotel was crowded on Friday evening, November 9, when Mme. Isabelle Marks gave one of her annual pupils' recitals. Excluding the choruses, not less than thirty-nine songs were sung, even though two of the students were unable to be present on account of sickness, namely, Lea Ross and Mable Lee Morris. Mrs. Florence MacDonald opened the program with *Non e ver* by Mattei and Chopin. Indol by Rimsky-Korsakov. She revealed a pleasing voice and good style. Mabel Broz sang with much spirit and a flexible voice (*Charmant Oiseau* (David) and *La Paloma* (Vradieri). Mrs. Lillian Hilly, in an unusually rich contralto voice, sang with gratifying expression *Voco de donna* (Ponchielli) and *Slave Song* (Del Reigo). Mrs. B. M. Morris delighted her listeners with the waltz song from Gounod's *Romeo and Juliet* and *Sunshine Song* by Grieg. She has a charming soprano voice and sings with expression. Ellen Healey, the possessor of a very pleasing contralto voice, sang *Er der Herrliche* von Allen (Schumann) and *My Heart at Thy Sweet Voice* with fine deliberation and concise diction, giving attention to accurate pronunciation. She was not on the original program, but assisted in the success of the event by singing *A fors e lui* from *Traviata* and *I Wep in My Dream*, with ringing voice, the flexibility of which was most effective. Miss Rhoads sang with style, ease and adequate emotional shading. She is unquestionably a capable vocalist. Mrs. Vernice E. Tobin interpreted Ebert's *Swiss Echo Song* and Giordani's *Caro mio ben* with a very pleasing soprano voice and received hearty applause for her effective interpretations. Marie Rhoads created quite an enthusiasm with her brilliant rendition of Mascagni's *Voi che sapete* and Schumann's *Moonlight*. Her voice is very clear and her phrasing carefully artistic. Frances Levy, the possessor of a warm and sonorous alto voice, sang Thomas' *Connais tu* from *Mignon* and Gounod's *Rest with richness of color* and adequacy of interpretation. Her voice and style charmed her audience.

Nina Tomlinson, soprano, sang an aria from Eranio and Caelia's *Amorilli* with pleasing soprano voice and delicacy of style. Adele Nicholas was an exceptionally fine vocalist. Her ideal lyric soprano voice rang out true and firm, being full and accurate in the high as well as low tones. Her attacks were precise and spontaneous, while her diction was clear and precise. She is unquestionably a singer who promises much in the future. Violet Boyle, the possessor of a clear soprano voice, sang with much taste and shading an aria from Verdi's *Il Trovatore* and *The Star* by Rogers. Last, but not least, Ida McIntosh, a coloratura soprano of superior merit, sang the *Caravan* of Venice by Benedetti and *Chaminade's Summer* in a manner to reveal her technical skill and the range and clearness of her voice to a most gratifying degree. She aroused much enthusiasm by reason of her brilliancy of style and the range of her execution of the most difficult passages. Mme. Marks has added another success to her many previous triumphs.

Much to the disappointment of many of those in attendance, Mrs. Helle Jacobs Lewis was unable to add her magnificent voice and art to those on the program by reason of the demise of her father.

Evelyn Sresovich Ware played all the accompaniments and is entitled to the heartiest commendation for the excellent manner in which she supported the soloists.

SYMPHONIC ENSEMBLE MEETS WITH SUCCESS

The Symphonic Ensemble of San Francisco made its initial bow at the Bohemian Club last Tuesday evening, November 12th, in the presence of a large and enthusiastic audience. It proved an artistic event of exceptional character. Inasmuch as the *Pacific Coast Musical Review* is prepared to review the results of this concert on a writer specially detailed for it and the report had not reached us at the time of going to press we shall have to postpone publication of same until next issue. However, we are pleased to take advantage of this opportunity to state that the Septet op. 65 by Saint-Saens played on this occasion was introduced in California under the auspices of the University of California at Assembly Hall in Berkeley on Tuesday evening, March 16, 1884—thirty-seven years ago, under the direction of Sir Henry Heyman and by an ensemble or

ganization including: Sir Henry Heyman, first violin; August Hamrichs, Jr., second violin; Fred Knell, viola; Emil Knell, cello; C. Van der Meiden, trumpet; W. H. Mueller, bass and Hugo Mansfield, piano. The first performance of this Septet in San Francisco also took place under Sir Henry Heyman's direction on Wednesday evening, December 29, 1886, at Pioneer Hall, by the following ensemble: Sir Henry Heyman, first violin; Noah Brandt, second violin; Fred and Emil Knell, viola and cello respectively; Carl Stephen, trumpet; W. H. Mueller, bass; Hugo Mansfield, piano. The first California performance of the Septet took place only a few weeks after the first American performance in Boston and would have been the first American performance had the scores not been delayed in transmission from Paris to Sir Henry Heyman.

KARL RACKLE PLAYS IN HAYWARD

A very large audience turned out at Native Sons' Hall in Hayward on Tuesday evening, November 13th, when Karl Rackle, the brilliant young pianist, gave a recital. His interpretations were characterized by a virility and musicianship that showed much study and careful training. Mr. Rackle gave evidence that his musicianship is based upon careful practice and training. He belongs to those pianists who interpret the old masters as well as the more modern writers with equal attention and care as to adequate reading. Technically he is well grounded and the Bach Fantasia and Beethoven Sonata in particular were delightfully interpreted.

Mr. Rackle belongs to those musicians who take their art seriously and endeavor to put every ounce of energy and study into any composition they may be called upon to render. This carefulness never fails to receive appreciation on the part of an audience and Mr. Rackle had the satisfaction to know that his audience was ever ready to request just a little more than he was scheduled to give. Therefore a few encores were added to the already taxing program. There is no question in our mind but that Mr. Rackle made an excellent impression.

Erwin Holton, tenor, added much to the artistic value of the program by reason of the flexibility and clearness of his voice and the well chosen effectiveness of his phrasing. He obtains the meaning of the lines and never fails to make his listeners happy. The enthusiastic ovation he received was well merited. Miss Rosalie Harrison contributed some entertaining pathos in rhyme form which alternated between sadness and humor and which seemed to make the audience specially happy. The complete program was as follows: Fantasia, C minor (Bach), Fantasia, C minor (Mozart), Sonata, Op. 78, F sharp major (Beethoven), Mr. Rackle; O Sleep, Why Dost Thou Leave Me (Handel), Passing By (Purcell), I Attempt from Love's Sickness to Fly (Purcell), Mr. Holton; The Girl That Wore the Bright Red Hood, Gambli' Nell, Miss Harrison; Romance, Op. 5 (Tschaiakovsky), Mazurka, F sharp minor (Leroux), The Sea (Palmgren), The Lark (Glinka-Balakirev), Mr. Rackle; Rose in Autumn (Vanderpool), When My Dear Lady Sleeps (Breville-Smith), I Fitch My Lonely Caravan at Night (Eric Coates), Mr. Holton; Jes' Pardners, Jes' Neighbors, Miss Harrison; Spring Song (Mendelssohn), Tristitia (Rackle), Hungarian Rhapsody No. 8 (Liszt), Mr. Rackle.

BENEFIT CONCERT FOR EUROPEAN SUFFERERS

The benefit concert for the starving university students of Germany, which is to be given under the auspices of the German-Austrian Relief Society of Alameda County, November 26, at the Twentieth Century Club House, Derby street, near College avenue, Berkeley, is attracting the attention of music lovers. The program is as follows: Trio, op. 42 for Piano, violin and violoncello (Niels W. Gade), Paul Steinhardt, Hother Wismer, Arthur Weiss; Songs for a Great Issue, Louise Reichardt (b) Vergeliches Stanchen (Johannes Brahms), (c) Fruhlingszeit (Reinhold Becker); Piano Solo (a) Nocturne Op. 15 No. 2 (b) Etude Op. 10 No. 5 (c) Polonaise Op. 53 (Chopin), George Krueger; (d) Dance (a) (Schubert), (b) Escans (Waldteufel), Seligwyn Boynton; Fruitvale Manncor—German Folk Songs; Director, Oscar Maluschka.

ALBERT SPAULDING AT FORTNIGHTLYS

The fifth event of the Fortnightlys in the Colonial ballroom of the St. Francis Hotel will be a program by the distinguished violinist, Albert Spaulding. This is one of the visiting artist events of the series and as such takes on special significance, as Mr. Spaulding is an American. His skill has been recognized in all the prominent cities of Europe as well as America and he is the only American violinist who has ever been invited to appear as soloist with the Fane Opera-Orchestra. He scored such an enormous success that he was re-engaged to appear with them on his next European tour.

Since beginning his career his success has been continuous and phenomenal. He is now the foremost American violinist in the range of his technique, the quality of his tone, and in the power of understanding and revealing music. As this will be his only appearance this season in San Francisco, a capacity house is inevitable, especially as his program is one of great novelty and brilliance. So far this has been so of every Fortnightly event, every artist appearing taking pains to present unbacked numbers. The concert will take place this Monday, November 26th, at the usual hour—4:30 in the afternoon.

INTEREST IN SYMPHONY LOGUES

That the illuminating Symphony-logues, now being given by Victor Lichenstein each Friday of Symphony day at Sorsos Club Hall, have been desired is proven by the good-sized audience present on each occasion. The talks are held at 12 o'clock sharp and last but one hour. With each succeeding lecture the response from the public has increased, the best proof that they are meeting a need, and Miss Seckels, under whose direction these events are held, is greatly encouraged over this unprecedented response from the men and women of San Francisco. The next Symphony logue in E Minor will be analyzed and illustrated at this fourth lecture next Friday, November 30. This will be illustrated by the artists of the orchestra as in previous lectures.

JACK E. HILLMAN SINGS AT DEDICATION

The popular and well-known young baritone Jack E. Hillman participated at the dedication services of the California Memorial Stadium which were held on Friday, November 22. This was one of the largest military events ever held in the state and as Mr. Hillman served in the war it was but fitting that he should be engaged as soloist at this affair. This was perhaps the largest multitude of people that Mr. Hillman has ever sung to as the huge stadium was filled to its capacity and his beautiful voice and clear enunciation carried to its farthest corners with clearness and effect.

The Swayne Piano Club held its regular monthly meeting at the home of Ruth Viola Davis on Saturday evening, November 18. The following numbers were played: Three Preludes (Chopin), Hazel Lamson; Rhapsody F minor (Debussy), Sequidilla (Albeniz), Audrey Beer Sorelle; Claire de Lune (Debussy), La Convent (Borodin), Ruth Viola Davis; Nocturne (Chopin), Sequidilla (Albeniz), Tocata with Fugue D Minor (Bach), Esther Hietel; Waltz A Flat (Chopin), Melody in E (Rachmaninov), Stella Howell Samson; Air de Ballet from Alceste (Gluck-Saint-Saens), Sonata Appassionata (Beethoven), The Fountain (Ravel), Ballad G Minor (Chopin), Elwin A. Calberg.

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(Continued from Page 1)

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Clara Novello Davis, who has been conducting vocal classes in Paris during the summer reopened her own serious studio at 15 West 67th street, New York, on October 1. Madam Davis is known as the High Priestess of Breath Control and Interpreter of Song. Her Paris Studio was filled with pupils who came from all parts of the continent to avail themselves of her matchless method. Indeed she was so successful that she contemplated returning there each summer. Her New York season is always filled to overflowing. Madam Davis is the mother of Ivor Novello whose songs are being sung by our leading vocalists and taught in all studios.

Emilia da Frata, the sixteen-year-old dramatic soprano pupil of Andrew Bogart, made her debut in the High School Auditorium, South San Francisco, Saturday evening, November 17, before a packed and very enthusiastic audience. The young girl has a voice of glorious quality combined with perfect diction, beauty, grace and charm. The registers are even. The top notes have a thrill which penetrate the heart of the listener and her singing made a wonderful impression. She sang many encores. Mabel Dyer of New Zealand has a contralto voice of unusual pathos. Her numbers were sung with great feeling, bringing the tears to the eyes of many who were fortunate enough to hear her. Miss Dyer has decided to remain in California and continue her studies. Judge Joseph Walker, tenor, sang in his usual finished way, responding to each number. Judge Walker has sung many times over Hale's Radio. Ezio Taccola, dramatic tenor, turned his audience to great excitement after his wonderful interpretation of his numbers. It was easily noticed that Signor Taccola has sung and acted upon the professional stage. Jerome Devoto made a pleasing impression with his numbers and sang with feeling, rhythm and score. Verne Kelsey, pianist and accompanist, played the Chopin numbers beautifully, repeating the last one. Mr. Kelsey in a very short time must be recognized as one of our best accompanists. The numbers by the Spanglers and Mr. Bewley, had to be repeated. All the singers are pupils of Mr. Bogart. The following program was rendered: Duna (McGill), Because I Love You, Dear (Hawley), The Wanderer (Curran), Miss Da Prato: Etude in A Flat (Chopin), Etude in C Minor (Chopin), Mr. Kelsey; Regrets (Nutting), Love's Eden (Dedicated to Miss Dyer) (Bogart), Miss Dyer; Storm and Sunset (T. V. Short), Drift, My Bark (F. Kuchert), Mrs. Spangler, Mr. Spangler and Mr. Bewley; Ch'ella mi creda libero (La Fanciulla del West) (Puccini), Addio (Tosti), Mr. Taccola; A Little Song (Voorhis), These Many Years (Dedicated to Miss Da Prato) (Bogart), Miss Da Prato; The Garden of Your Heart (Dorel), For Alone (Geehl), Mr. Devoto; Let Us Part (White), Through the Sunrise (Nutting), Miss Dyer; Voi lo sapete (Cavalleria Rusticana) (Masagnoli), Miss Da Prato; Friend O Mine (Sanderson), Mr. Walker; Un bel di (Madam Butterfly), (by request) (Puccini), Miss Da Prato.

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PRICE 10 CENTS

LOS ANGELES ARTISTS ENJOY BUSY MUSIC SEASON

Prominent Musical Organizations and Resident Artists Are Kept Very Busy—Many Concerts Attended and Enjoyed by Large Audiences—Chamber Music Society to Present a New Trio by Mrs. Lott—John Smallman Gives Annual Recital

BY NELLE GOTHOLD

Los Angeles, November 26, 1923.

Olga Steeb, the nationally famed pianist, has gone East for a short concert tour, and will play at Aeolian Hall, New York City, on December 6. She will return for the holidays, for a brief stay, later again leaving for a long transcontinental tour with the Griffes Group, a trio of well known artists, who will be heard in January on the Biltmore music series at the Biltmore Hotel.

A very distinguished and highly interested audience attended the piano recital given by the Olga Steeb Piano School on Saturday afternoon. Those who took part in the program are as follows: Florence Orme, a pupil of Elizabeth Anderson of Pasadena, Mary Virginia Wilson, a pupil of Josephine Ariad of Pomona, Margaret Huse, a pupil of Louise Burton of Los An-

gels, who were heard in January on the Biltmore music series at the Biltmore Hotel.

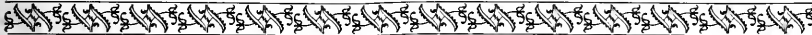
Incidentally, he remarks about the many Californians which he and Mrs. Tibbetts have met in the metropolis this winter, among whom were Mariska Aldrich, Gertrude Ross and Mr. and Mrs. Charles Ray.

Adele Lauth, pianist and pedagogue of unusual merit, presented several artist-pupils, Billie Burke, Frances Bates, Geraldine Taylor, Bessie Loy and Leta Knux Ehmecke, in one of the most interesting pupils recitals of the season at the Southern California Recital Hall.

Miss Marchetti has a naturally clear and lovely voice possessing depth of color and wide range. While, owing to a bad cold, her work on this occasion did not "show" to the best advantage, she has on times previous, demonstrated real artistic ability. Her best singing was done in the Jewel Song from Faust and her Aida aria Lisana Parola. Both were sung with feeling and understanding. Other numbers given by Miss Marchetti were Do Not Go, My Love, Hageman, Du Bist Die Ruh, Schubert, In the Steppe, Gretcheninow, Elegie, Massenett, Om-hra, Mai Fu (Xeres) Handel, and Ave Maria, Bach-Gounod. The last three named were supplemented by cello obligati played by Mr. Amsterdam.

Mme. d'Aleria's splendid artistry was displayed to advantage in a group of Chopin numbers: Nocturne, Op. 27, Mazurka, Op. 50, and Scherzo, Op. 31, as in the "Les Sylphides" by Chaminade. Her technique was brilliant and her execution masterful, while her tone at times lacked in depth and warmth. Another delightful addition to the program was the playing of Mr. Amsterdam. His renditions of Goltzman's Cantilena and Popper's Gavotte were graceful and finished. The Andante, Lalo and Goblin Dance, Bazzini, were pleasingly presented and well received.

John Smallman's coming recital program at Ebel Club House on December 5 is decidedly characteristic of him. Without losing a particle of its cultural value,



MRS. W. H. BANKS

President of the Pacific Musical Society. Under Her Administration Many Excellent Programs Are Being Presented



QUARTET OF VICTOR ARTISTS

Which Will Appear at the Curran Theatre Next Friday Afternoon Under the Direction of the Elwyn Concert Bureau



ANIL DEER

The Delightful Soprano Soloist Who Sang With Brilliant Success Before the San Francisco Music Teachers' Association

gels, Mary Elizabeth Caffray, Florence Estep and Louise Glass, pupils of Edith Eckenkrader of Los Angeles, Marjorie McClellan, a pupil of Margaret Grist of Los Angeles, Marguerite Boyd, Theodore Eisofo and Lavinia Longe, pupils of Mrs. Chaudet of Hollywood, Muriel Nelson, a pupil of Elizabeth Copeland of Los Angeles, Margaret Vialt, a pupil of Alice Frazier of Los Angeles, Beryle Baysewer, a pupil of Bernice Hall of Long Beach, Grace Howard and Charlotte Kellogg, pupils of Clara Ingham of Monrovia, Kathleen Alesna, a pupil of Iris Kuhnle of Los Angeles, Georgine Bobene and Thelma Russell, pupils of Lorraine Lightcap of Santa Monica, Margaret McCully, a pupil of Margaret Sharle of Claremont, and Clare Liesel Rothwell, Cynthia Kreck and Winfried Ware, pupils of Lillian Steeb of Los Angeles.

The Sherwood School presented several of its faculty members in concert at the Venice High School Auditorium last Friday evening. Those participating on the program were Mary Sherwood Sinclair, soprano, H. Anson Clapperton, violinist, Hugo Scherzer, pianist, Dr. Emil Winkler, pianist, Sarah R. Gordon, dramatic reader, and Ida C. Hedger, accompanist. This program was given for the benefit of the Venice High School and Junior High School piano fund.

Lawrence Tibbetts, well known Los Angeles baritone, who was heard in the opera Aida at the Hollywood Bowl during the past summer, writes us that he is a very

last week. These young artists not only displayed exceptional talent, but gave evidence of superior training. Mme. Lauth, having spent several seasons in Europe as an assistant teacher with Leopold Godowski, has proven her fitness for instructing these youthful artists.

Margaret Goetz, well known vocal coach and instructor, gave an illuminating interpretation of Mozart's Opera Comique, "The Impresario," at the Ambassador Hotel last Saturday afternoon as a prelude to the coming attraction by the same name, at the Philharmonic Auditorium on November 26. In her inimitable manner, she told the delightful story of the opera, which was illustrated with songs by the assisting artists, Miss Ruth Hutchinson, soprano, Vivian Strong Hart, soprano, Harold Shugart, tenor, Leslie Brigham, basso, with Miss Elmor Remick Warren at the piano. The musical numbers were given entirely in English, which added much to the interest of all, while the singing of Miss Hutchinson and Mr. Shugart, without notes, gave special dignity to the program.

Gilda Marchetti, the young Italian dramatic soprano, who has gained much prominence in Los Angeles and Southern California, appeared before a large and enthusiastic audience last Friday evening in a very entertaining program with Marguerite d'Aleria, the popular Hungarian pianiste, Elsie Manion, violinist, and Maurice Amsterdam, cellist, assisting.

it will have a zest and flavor decidedly pleasing. After a group of songs, some modern, and some famous treasures, comes an abrupt change to a group of Chinese Mother Goose rhymes, the very title of which brings anticipation.

Mr. Smallman is adhering to his custom, much appreciated, of introducing songs of Los Angeles composers, and in this recital will be three: "What Trees Were in Getsemane," by Sol Cohen; "Love's Trilogy," by Mrs. M. Hennion Robinson; "The Heart of a Rose," by Elmor Remick Warren. In each of these numbers the composer will be at the piano. In addition to Mr. Smallman's own work, Sol Cohen will appear in two violin groups. Lorna Gregg appears as accompanist for both Mr. Smallman and Mr. Cohen, and is one of the trio of baritone, violin and piano in the concluding group.

The value of Mr. Smallman to the musical life of Southern California becomes more apparent every year. His service as a vocal teacher and in oratorio and church work has deprived concertgoers of his personal appearance in recital except on rare occasions. Those who were fortunate in hearing his last two annual recitals are looking forward with delight to this one, for it should reveal the full value of his magnificent voice and his talent as a true musician. Mr. Smallman has given unusual consideration to the selection and arrangement of the program and feels that it will be the most pretentious he has ever offered.

After the lights are out

The Steinway Speaks:



Liszt knew and loved me. Wagner knew and loved me. Rubenstein, Berlioz and Gounod knew and loved me. I have been the companion of genius for two generations. My name is the Steinway Piano.

What was there about me that caused Franz Liszt, forty years ago, to say of me: "You afford delight even to my old piano-ferry fingers?"

Why did Richard Wagner, writing from Bayreuth in 1879, declare: "Sounds of such beauty as those coming from my Steinway grand flatter and coax the most agreeable tone-pictures from my harmonic melodic senses?"

Why did Gounod, who gave us "Faust," write to my makers in 1888, "Mme. Adelina Patti joins me in the ecstasy and mutual admiration of your product. . . . I am overjoyed at the consciousness of being the possessor of one of your perfect instruments?" And what was it that stirred the mighty Dr. Joseph Joachim to assert: "Steinway is to the pianist what Stradivarius is to the violinist?"

Companion of genius indeed have I been! Sometimes, when the stage is dark and the long over my strings is down, I brood over my many years of such companionship.

I see Adelina Patti again, blowing kisses,

What does the Steinway piano think about, when the curtain is down and the lights are out, and the artist and the audience have departed? Eloquent enough the Steinway is when the moods of others are voiced on its wondrous strings. But what are its own moods and longings? Listen! It is about to speak to us



and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous rhapsody over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties, and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to these who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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TWENTY-THIRD YEAR

CHANGE OF PUBLICATION DATE

Owing to the fact that the letter carriers of the San Francisco Post Office have a half holiday on Saturdays, and that naturally interferes with the distribution of second class matter on that day, the Pacific Coast Musical Review has lately been delivered to its subscribers on Mondays. Inasmuch as it is impossible to publish the news of the week if it became necessary to print the paper on Thursdays instead of Fridays, we have decided to change the publication day of this paper to Mondays, beginning with this issue. This will give us an opportunity to publish practically all news of the preceding week and give a forecast of all the news of the new week. We believe this to be more advantageous to our readers. Furthermore, our subscribers in other parts of the State will receive the paper on publication date, for it will continue to be mailed on Friday afternoon or Saturday morning. Copy for this issue should be received at this office not later than Wednesday before 5 o'clock p. m., instead of Tuesday before 5 o'clock as heretofore. Advertisers will have an opportunity to announce their events for the current week, thus reminding the public of these concerts at the last possible moment. We believe the new arrangement to be of greater benefit to the profession as well as the musical public.

MEMORIALIZING A WORTHY MUSICIAN

The Letters and Papers of Oscar Weil, which are about to be published by the Book Club of California and which are edited by Flora J. Arnstein, Albert I. Elkus and Steward W. Young, represent a worthy recognition of the invaluable services of a musician who stood for the best in the art in the community wherein he had been active for so many years. The book is not only a personal tribute to worthy achievements, but it also includes a large part of musical history which will prove of unusual interest to the readers. The volume also represents a great labor of love, no one knows how tedious and difficult it is to collect data absolutely correct as to date and significance, and the writer is willing to compliment those who edited the book for their tenacity, patience and thoroughness. It is a worthy monument to the intellectual influence in music exercised by Oscar Weil during his many years of service to this community.

We shall presently publish more detailed accounts of this book. In the meantime we wish to add our share of tribute to the cause which inspired the publication of the book. Oscar Weil

was uncompromising in his attitude toward music. Unless an achievement dovetailed with his preconceived ideas of proficiency he had no use for it. On the other hand, if he found anyone eager to pursue his or her studies with that fidelity and conscientiousness which was bound to result in thoroughness he was exceedingly encouraging and frequently went to the inconvenience of writing personal letters expressing his satisfaction to the artists. While we could not always subscribe to the methods employed by Mr. Weil in his pursuit of artistic perfection, we could not help admiring his principles, and the good he did in this community through his influence upon young, aspiring and deserving disciples of the art which is incalculable in its scope.

Therefore, the book which is about to be published represents a worthy memorial to one who is entitled to the respect and admiration of anyone truly fond of high artistic principles and achievements. We shall have more to say about Mr. Weil's influence in the musical development of San Francisco when we have a chance to carefully read the Letters and Papers of Oscar Weil.

THIRD ANNUAL MUSIC WEEK A SUCCESS

The third annual Music Week, which took place in San Francisco from Tuesday, October 30th, until Sunday, November 4th, was a brilliant success and as usual the various committees and chairmen are entitled to hearty commendation. Since it is utterly impossible to record everyone of the events in detailed form and since we simply could not attend one-tenth of them we shall just copy the names of the committees, musical officers and also copy from the official program the events that took place at the Civic Auditorium and the Public Library, leaving the public school and miscellaneous concerts. If some of our friends and readers want to have their program outlined in the next issue or two we shall be glad to have them, but it is utterly impossible to take care of a thousand programs, and to mention one and not the others would not be just. So here is a part of the official program:

Tuesday, October 30th—12 Noon—Organ Recital, Raymond White. 1:30 p. m.—San Francisco School Children's Concert. Under the Direction of Miss Estelle Carpenter. Rudy Seiger, Violinist; Uda Waldrop, Organist. 8:30 p. m.—Massed Band Concert. Army, Navy and Municipal Bands in separate numbers and masses. Solo Numbers by Assisting Artists. Wednesday, October 31st—12 Noon—Organ Recital, T. J. Irwin. 1:30 p. m.—San Francisco Parochial Schools. Under the Direction of Rev. Ralph Hunt. 8:29 p. m.—San Francisco Symphony Orchestra. Alfred Hertz, Conductor. Under auspices of City and County of San Francisco. Thursday, November 1st—12 Noon—Organ Recital, Wm. Carruth. 3:30 p. m.—Junior Auxiliary, Pacific Musical Society, Orchestra, Solo and Ensemble Numbers. Mrs. Wm. Banks, President. 8:20 p. m.—Concert by California Federation of Music Clubs, Mrs. J. E. Birmingham, President. Friday November 2nd—12 Noon—Organ Recital, Uda Waldrop. 8:20 p. m.—Artists' Concert by prominent California and Eastern Artists. Under the Direction of Selby C. Oppenheimer. Sunday, November 4th—2:30 p. m.—Church of the Epiphany. Concert. The Combined Choirs of the Jewish, Roman Catholic and Protestant Churches celebrating the closing of Music Week. Under the auspices of the California Federation of Music Clubs, Mrs. Lillian Birmingham, President.

Public Library Programs—Special programs under auspices University of California Extension Division. Monday, October 29th—2:30 p. m.—Redfern Mason. Informal Talk on Music, Rena Lazelle, Soprano. 7:30 p. m.—Arilaga Music Society. Even Faculty Recital. 8:30 p. m.—S. F. Conservatory of Music, Pupils' Recital. Tuesday, October 30th—7:30 p. m.—Miss Frances D. Woodbridge; Mr. Walter Wenzel, Pianist. 8:30 p. m.—Madame Lizee Kalova, Violinist. Miss M. Towler, Accompanist. Wednesday, October 31st—2:30 p. m.—Mrs. Albert George Lane, Pianist; Miss Estelle Hinger, Pianist; Mr. Hother Wismer, Violinist; Mrs. William Ritter, Accompanist. 3:30 p. m.—Recital by Pupils of Mrs. Suzanne Pasmore-Brooks, Pianist. 7:30 p. m.—Pupils of Mrs. Alice Gerish-Jones, Pianist. 8:30 p. m.—Miss Leigh O'Sullivan, Lyric Soprano; Mrs. Carol Jarboe, Accompanist. 8:20 p. m.—Chopin Recital. Mrs. Olga Block Barret, Pianist. Miss Mary Campbell Rixford, Pianist. Thursday, November 1st—2:30 p. m.—Elizabetta Music Society. Chamber Music Society. Illustrated Lecture. 3:30 p. m.—Mrs. E. H. Favorel, Violinist; Miss Sherwood, Cellist. 7:30 p. m.—Vocal Recital by Pupils of Madame Armand Caillaux; Miss Hazel Nichols, Accompanist. 8:30 p. m.—Mrs. Nellie Strong Stevenson, Pianist. Mr. John C. Manning, Pianist; Miss Constance Eeese, Soprano; Mrs. G. H. Minten, Accompanist. Friday, November 2nd—7:50 p. m.—Song Recital, Mrs. M. E. Blanchard. 8:20 p. m.—Vocal Recital by Pupils of Mrs. Pearl Hossack Whitcomb, Pianist. Saturday, November 3rd—11 a. m.—Children's Concert. (Only.) 2:30 p. m.—Community Music School, Miss Gertrude Field, Director. 3:30 p. m.—Recital by Pupils of Joseph George Jacobson, Pianist. 7:30 p. m.—Miss Eula Cranberry, Soprano; Mrs. Edward E. Young, Pianist; Mrs. Newton Tharp, Reader. Sunday, November 4th—2:30 p. m.—Miss Marguerite Toel, Soprano; Mr. Walter Frank Wenzel, Accompanist—French Program; Bergettes and Art Songs. 3:30 p. m.—Vocal and Piano Recital.

Miss Hilda Paramino, Soprano; Miss Zelva Naess, Norwegian Pianist.

Executive Committee—Mayor James Rolph, Jr., Honorary Chairman; Hon. J. Emmet Hayden, Chairman; Chas. H. Crocker, Treasurer; Mrs. H. Roy Stodd, Secretary; Henry L. Mayer, Honorary Chairman; Geo. R. Hughes, Vice Chairman; Thos. F. Boyle, Auditor; Anne T. Jackson, Office Secretary; James J. Black, Shirley Walker, A. W. Widenham, Chester W. Rosekrans, Director of Activities.

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A DELIGHTFUL AFFAIR

The San Francisco Music Teachers' Association held a very enjoyable program at its monthly meeting which took place at the residence of Mrs. J. E. Birmingham on Monday evening, November 26th. One of the soloists was Miss Dyer who sang a number of songs, and was the reason of her beautiful voice and the individualistic and artistic style in which she interpreted the compositions. Particularly impressive was her interpretation of The Laughing Song from Aubert's Manon Lescaut which some of those present claimed had never been quite so effectively done since the days of Trebelli. Miss Dyer sang Aria from Robert le Diable (Meyerbeer), Robin (words by Anil Deer), Knauer, La Reine Topaz (Masse) and as encore The Laughing Song from Manon Lescaut (Aubert). Miss Leach was handsomely gowned in a Persian imitation consisting of a dress of gold lace over flame colored silk. Mr. Knauer played the accompaniments most tastefully. Willard Batchelder was the pianist of the occasion and again acquitted himself with distinct credit playing a group of standard composition in a manner conformant to the highest artistic principles.

The New York String Quartet was entertained at an elaborate luncheon given in their honor at the Bohemian Club on Friday, November 16th, by Sir Henry Heyman. These distinguished musicians had been here quite a long time and Sir Henry who acted as host and gave the visitors an idea what genuine hospitality dispensed by an expert is like.

Lillian Swacy, a very gifted and excellently trained young violinist, pupil of Arthur Argiewicz, scored a triumph at the recent concert. Her last recital, where she appeared every day interpreting a number of excellent compositions most effectively.

Irene De Martini, a very accomplished young soprano soloist, scored quite a success recently while singing for the "KPO" Radio Station. Her selections included Stride to Vamps from Traviata (Verdi) and I Hid My Love (D'Hardlot). Miss De Martini was introduced by one of the specially able students introduced by Mme. Joseph Beringer and one who always has been most active in private and public musical functions.

MME. TROMBONI INTRODUCES ARTISTS

Mme. Emma Tromboni gave a most enjoyable program of compositions by Mary Carr Moore at her studio in the Kohler & Chase building on Saturday evening, November 17th, which proved quite a success from an artistic standpoint. The compositions of Mrs. Moore are always pleasing to hear and when interpreted by two such delightful young singers as Beatrice Hein and Norma Garrett they make a specially fine impression. The compositions represented on the program were: Duet I Love Thee, The Brooklet, Dweller in Fairyland, Fate, with accompaniment by Theodor Barrett, My Midsummer, The Tryst, Road Song, Winter, Immortal Birth, Cello Romanza, Longing, Rockabye Lady, Shadows, Song of the Faun, Bird and the Squirrel, My Soul I'll Pour Into Thee, You and Mystery, and Love.

All of Mme. Tromboni's events are notable because of the sincerity and artistic atmosphere that prevails at them. The audience gave cordial attention to the young artists and showed their pleasure through the liberality of their applause. Mrs. Garrett possesses a mezzo soprano of splendid timbre and quality and although having just made her debut she gives much promise for an artistic career. Beatrice Hein is a soprano of fine clarity and pliancy and she sings her coloratura passages concisely and accurately. Both singers are unquestionably young vocalists who have greatly benefited by competent advice and training.

CRUSHED GRAPES

BY ANIL DEER

"Tis the crushed grape that gives out the blood-red wine. 'Tis the suffering soul that breathes the sweetest melody."



The verse remains in memory, the author's name forgotten, it matters not, the thought is the thing, not by whom it is written. A message given and received, therein lies the value. The messenger passes on and Father Time obliterates his foot prints.

The wine will vary in color and quality, according to the variety of grape selected, yet the juice extracted will, in time, turn to wine.

The auld need not continue suffering, nor may all suffer equally or for the same cause, but when the capacity to suffer must be there, if one would wait sweet melodies on barren air. Whether these melodies be vocally, instrumentally or poetically produced is nonessential.

The singer though, whose voice is a true indicator of the owner's personality, should exert the greatest care in character building, if a noble and beautiful quality in vocal material is desired. Strange as it may seem at first thought, one will find the singer's character leaves an indelible print on their total timbre, whether for good or ill, that depending on individualism.

When students feel a dislike for their own quality, which often happens, it is most encouraging, showing an inherent dislike for characteristics which exist at the time, but may be eradicated by self analysis and treatment. Not intending to infer one need attain perfection of character in order to possess the same in tone, that is not given to mortals, man or woman, but learn to strike a happy medium, smoothing the rough edges which protrude and threaten to predominate. If selfishness, round it off, until only a rational normal amount remains. If temper be the besetting evil, don't endeavor to become a spineless cactus, but, remove the poisonous thorns.

Above all, let sincerity, not affectation be your aim. Audiences are quick to sense any lack of sincerity and they quickly punish by dislike, shown by a coldness of reception.

The voice we all love best to remember is that of our mother crooning a baby lullaby, it may have been out of tune, most often is, being untrained. Yet a mother singing to her child is voicing about her own best qualities, for the child she is teaching, she is the desired attraction, not in the art, often there is none, but in the selfless, true, loving timbre, developed by giving of the best within, not catering to the worst.

Choose your grapes with care, selecting suitable stock for the wine desired, though you may select, you may not. Grapes which are delicious beverages, strengthening and most welcome on a warm summer day. So with your voice, even though you may not contemplate carrying the work to the heights, make it expressive of the best of which you are mentally and morally capable. The gain will be manifold.

SOPHIE BRASLAU IN RECITAL

Sophie Braslau, contralto, will be heard in recital, Monday evening, December 10th, at Scottish Rite Hall, under management of the Elwyn Concert Bureau. It is not too much to say that if Miss Braslau repeats here her recent triumphs in New York, her recital here will be a major event of the current musical season. Following her recent recital in New York, Deems Taylor of the World had this to say: "Miss Braslau's voice has long been famous; it is a big voice and a beautiful one. That is probably why the crowd that gathered at Carnegie Hall yesterday afternoon to hear her first song recital in two seasons was large enough to have been going to a Philharmonic matinee."

But Miss Braslau showed a great deal more than a voice yesterday afternoon. She showed, among other things, that she evidently takes singing seriously, for she has worked something very like a miracle in her tone production. Her singing was strikingly easy and unforced, with a brightness of color in the upper tones that would have put many a dramatic soprano to blush.

Miss Braslau's gifts are strongly dramatic, and her best interpretive work was done in these songs that called for a measure of characterization. "Der Doppelgänger" was perhaps the finest thing she did, wonderfully simple and deeply impressive. In its sustained mood of quiet terror. Almost equally good, in quite another way, was the old English "Send Me a Lover, St. Valentine," which had captivating humor and lightness of touch, and in which, incidentally, she did some beautiful singing.

Tickets on sale for the Braslau recital and all Elwyn attractions, including Heifetz, at Sherman Clay and Company.

OLIVE KLINE'S SAN FRANCISCO'S DEBUT

Miss Olive Kline, who sings at the Curran Theatre Friday afternoon, December 7th, on the Elwyn Artist Series, is a young American soprano who has come into unusual prominence recently. She appears here as one of the Quartet of Victor Artists. Her claims to the high level on which critics have placed her are first, of course, a voice of peculiarly clear quality and a natural gift to handle it exquisitely; few if any of the young singers in the last three or four years have displayed such richness of imagination and inborn musical sense; added to these virtues, Miss Kline is

said to possess to a remarkable degree that unexplained something which creates an atmosphere of happy contentment in a concert hall. One likes her immediately at first sight for it is evident that she is always in good spirits, always sincere and natural. A writer in the Portland (Maine) Journal once said, "if anyone could tempt me to the use of superlatives, it would be Olive Kline for she is indeed a charming singer and a charming person." It will be a genuine pleasure to welcome such an artist, not only for her great talents but also because she represents the lofty aim of native singers. Tickets on sale for Victor Quartet and all Elwyn attractions, including Heifetz at Sherman Clay & Company.

ROYAL DADMUN TO SING NEXT WEEK

Few singers are so successful in the singing of songs as Royal Dadmun, the eminent American baritone, who is shortly to appear here in recital, on the Elwyn Artist Series, at the Curran Theatre, Friday afternoon, December 7th. Richard Aldrich in the New York Times, following one of Mr. Dadmun's appearances in New York said that he "has a voice of good quality, which was pleasing in the lyric style which most of his numbers were set in." And the Portland (Me.) Daily Press, after one of his concerts in that city said that "he has a beautiful voice. His interpretive powers are immensely satisfying and his songs were given distinguished delivery. Not the least attractive feature of Mr. Dadmun's recitals are his skillfully selected and artistically arranged programs. The songs he has prepared for his concert here with Quartet of Victor Artists may be regarded as a model of its kind. Tickets on sale for this and all Elwyn attractions, including Heifetz, at Sherman Clay & Company.

THE YEAR'S FINAL "POP" CONCERT

At yesterday afternoon's concert in the Curran Theatre by the San Francisco Symphony Orchestra, under the leadership of Alfred Hertz, Louis Persinger again appeared as soloist. Yesterday's programme, which was a repetition of that presented Friday afternoon, included, in addition to Persinger's performance of the Lalo F. Minor Violin Concerto, the Rachmaninoff E Minor Symphony and Arensky's popular Variations on a Theme of Tchaikowsky, arranged for string orchestra. Persinger, who is now in his ninth season as concert master and assistant conductor of the Symphony, formerly held similar positions in Brussels and with the famous Philharmonic Orchestra of Berlin. After returning to America, his native country, he made several extensive tours, appearing as soloist with the leading symphony orchestras and in recitals.

The popular Concert to be given next Sunday afternoon, December 9, will be the last one in the regular Popular Series until after the first of the year, and for this occasion a programme of genuine favorites has been selected, containing as its principal item the G Minor Symphony of Mozart, considered by many to be his greatest orchestral writing. Other numbers announced are the overture to Mendelssohn's Midsummer Night's Dream, the Dream Fantomime from Humperdinck, the Hinsel and Gretel by Sylvie Balie, Suite of Delibes and Liszt's brilliant E Major Polonaise.

For the pair of regular symphony concerts to be given on Friday and Sunday afternoons, December 14 and 16, Miss Ellen Edwards and Allan Bier will appear as assisting artists with the orchestra, playing the difficult piano parts in the Saint-Saens Carnival of the Animals. The programme for this pair of concerts will also include a suite of Tommasini arranged from five Scarlatti sonatas, the D Minor Symphony of Schumann and Ravel's La Valse.

William F. Laria, instructor in violin at Mills College, is appearing as a member of the San Francisco Trio for the third season, the other members being Willem Dehe, cellist, and Elsie Cook Hughes, pianist. The first concert of this year's series was given Tuesday evening, November 27, at the St. Francis Hotel. Mr. Laria received his musical education in Italy, graduating from the Conservatory of Bologna, later studying with the great master, Cesar Thomson, in Brussels. Mr. Laria has been connected with fine orchestras and chamber music groups both in Europe and America, and has also distinguished himself as a soloist. Last semester he was concert master with the People's Symphony Orchestra.

Mrs. Birdenore Leanne Tuttle, dramatic reader, of Seattle, Washington, will be heard in recital in the auditorium of the Arlington Musical College, Friday evening, December 7. Mrs. Tuttle will be assisted by Miss Ednah Sullivan, pianist, and George Edwards, organist. The program in full follows: Valse de Concert (Wieniawski), Ednah Sullivan; Nigh to Jericho (G. S. B.), Invincible (G. S. B.), The Schoffer (G. S. B.), As It Was (G. S. B.), Birdenore Leanne Tuttle; Choral: In A Minor (Cesar Franck), George Edwards; Da Boy from Rome (T. A. Daly), Da Flute in Spring (T. A. Daly), Da Lettia Boy (T. A. Daly), Da Love Song (T. A. Daly), Birdenore Leanne Tuttle; A Group of Preludes (Chopin), Ednah Sullivan; Medieval Ballads—Count Sol (Catalan) Sun and Moon (Roumanian), Birdenore Leanne Tuttle.

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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What was the first piece of music for the piano to be published?—D. A.
 Clementi's Opus 2. Th's opus contains three sonatas and was published in London in 1773. Music had been published before th's time naming the pianoforte as an alternative instrument with the clavichord and the harpsichord; but the Clementi Op. 2 was the first music written and published distinctly and solely for the pianoforte.
2. Who were the first of Liszt's pupils?—S. C.
 Hans von Bulow and Carl Tausig.
3. What is the proper accentuation of the word Fantasia?—H. T. A.
 It should be accented on the th'rd syllable, fan-ta-si-a
4. Give me the names of several modern Dutch composers.—T. W. T.
 Richard Hol, Julius Roentgen, Bernard Zweers, Alphonse Diepenbruck, Cora Doppler.
5. What is meant by a crowned note?—S. E.
 A note with a fermata or hold over it.

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OPERA MANUSCRIPT LOST IN TAXI

LOST—Music manuscript entitled "Alglala," in taxi en route Gramercy Park to Hotel Brevoort. Reward. This notice, displayed in all of New York's principal newspapers a short time ago, has failed to produce the missing sheets of manuscript inscribed with the music of the new American grand opera, "Alglala," by Francesco B. De Leone, the premiere of which by the Cleveland Opera Company was scheduled for February 28. Cecil Fanning, the well-known baritone and poet who is author of the libretto, and Business Manager William H. Wylie, of the Cleveland company, were the last ones to see the manuscript. They had called at the studio of Anna Fitzlu, the soprano, while the two were on a hurried trip to New York. Miss Fitzlu sang through the first act of the opera. Then before leaving, Fanning wrapped the pages into a neat bundle, tied them with a string, and put them in the hands of Wylie. The two then boarded a taxicab bound for the Hotel Brevoort. "It was dusk," Mr. Wylie explained, speaking of the circumstances under which the manuscript was lost. "Mr. Fanning got out at Gramercy Park. I took the music and continued on to the hotel. Then I stepped out of the machine, paid the driver, and went up to my room. On arrival there I suddenly realized that I did not have the bundle of music with me. All efforts to recover it since have been unsuccessful."

G. Schirmer, Inc., has another copy fortunately, but it is now being used to make engravings for publishing the work and the manuscript will not be accessible to performers before December 1st at the earliest.

Mr. Fanning, who is on an extended concert tour through the Middle West, is naturally much disturbed over the incident. "This is a serious misfortune," he said, "and has held up rehearsals for several weeks."

baritone



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Plans for the production, however, are not abandoned but temporarily delayed. We are all looking forward, hoping for the best."

TO JOIN NATIONAL MUSIC WEEK STAFF

Kenneth S. Clark, who has been connected with Community Service since 1919, is within a month to become associated with C. M. Tremaine, director of the National Bureau for the Advancement of Music. He will first take up the duties of assistant secretary of the National Music Week Committee, of which Mr. Tremaine is the secretary. Following the National Music Week, May 4-10, 1924, Mr. Clark will assist Mr. Tremaine in the work of the National Bureau for the Advancement of Music. Mr. Clark is a composer, and was for five years on the editorial staff of Musical America. During the war he was the army song leader of the Seventy-ninth Division, both in this country and in France. Following his return to America he joined the musical staff of Community Service and for the last two years he has been in charge of that organization's Bureau of Community Music.

NEW MUSIC

New publications from the Chappell-Harms Company, New York.

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 Bernard Hamblen: There's a Song in My Heart.
 When Singing-Birds Were Mute.
 Montague F. Phillips: Wind on the Wheat.
 Maude Craske Day: Arise O Sun.
 A. Emmett Adams: Life's Roadway.
 Eric Coates: June's First Rose.
 Jack Thompson: A Flower from Memory's Garden.
 Sacred Song for Solo Voice
 Ward Stephens: Shepherd Take Me by the Hand.

NOTED PRIMA DONNA IN FLAMING YOUTH

Myrtle Stedman's name has been associated with pictures so long that we forget that she was famous once as a prima donna in light opera. Miss Stedman filled that role before she went into picture ten years ago. Then it was to appear as the lead in Westerns produced by the old Selig company. Since then she has become one of the screen's most brilliant actresses, especially in roles portraying matured womanhood. The Myrtle Stedman of former days came back during the filming of First National's Flaming Youth, in which she appears in one of the leading parts. Between camera "shots" the players grouped around the stage orchestra, and, led by Miss Stedman they sang several favorites from The Chocolate Soldier, The Mikado and from other comic operas in which she sang. Flaming Youth is the feature picture this week at the Warfield Theatre. Associated with Miss Stedman in this absorbing photoplay are such screen luminaries as Colleen Moore, who plays the leading part; Milton Sills, Elliott Dexter, Sylvia Breamer, Betty Francisco, Phillips Smalley, Walter McGrath, Ben Lyon and others.

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NEW YORK MUSIC SEASON IS IN FULL SWING

Many Distinguished Artists Attract Large Audiences and Delight With Their Programs—The Two Oldest New York Symphony Orchestras Begin Their Seasons Auspiciously—Metropolitan Opera Company Opens Brilliant Season

BY ANNA SCHULMAN

New York, November 27. Mitja Nikisch, son of the famous Sir Arthur Nikisch, was awaited with interest to determine whether his fame abroad was due to the halo of his father's name or to his own merit. It is not easy to live up to a famous name, but he showed his inheritance in his artistic playing. He has the impetuosity of youth, which maturity will calm, and a rich warmth was discernible in the romantic numbers. The applause was sincere, and obviously meant for himself.

Paul Althouse and Arthur Middleton, former tenor and baritone, respectively, of the Metropolitan Opera House, were heard in a joint recital at Carnegie Hall. They gave several duets, in addition to solos, and were accorded a hearty welcome to the concert stage. They are making a tour of the country.

The Philharmonic Society of New York started its eighty-second season under the direction of a young conductor, Willem Van Hoogstraten. The program was purely orchestral, and was warmly and enthusiastically received.

Josef Hoffman, whom we pianists bow down to and worship, gave his first recital of the season. Words are totally inadequate. He is perfection. As usual, the house stormed the stage and he gave nearly a dozen encores. When the lights were put out the audience departed.

Sasha Jacobsen, a young Russian violinist, gave his annual Carnegie Hall recital. His playing has the warmth of his race and his musicianship was evidence of hard and careful study. He gave a beautiful program, containing a charming number by his dear friend Levitski. The accompaniments were played skillfully by Harry Kaufman.

Sophie Braslau, formerly the contralto of the Metropolitan Opera House, gave her annual New York recital. She sang to a crowded and enthusiastic house. It is a delight to hear her, for her voice touches "something" in all of us, and makes us feel that life is worth living after all.

The Philadelphia Symphony Orchestra, under the baton of Stokowski, gave its first concert of the season in New York. This splendid organization is always enthusiastically received, and always plays to sold-out houses, which is considerable of a feat when one considers that New York has three symphonies of its very own.

The New York Symphony, under Walter Damrosch, has already given several Beethoven programs. Hoffman was soloist at the first; Nikisch at the second. Damrosch has added a postlude to the programs, so as to include little known works of Beethoven; they are beautiful numbers, written for certain of the instruments. It offers a splendid opportunity for getting acquainted with these charming works.

Cecilia Hansen accomplished the difficult and unusual feat of treating New Yorkers to a sensation when she gave her first recital here. She is young and beautiful and was Auer's pupil when he was in Russia. Although her success abroad caused her to be widely heralded here, her recital was truly a sensation. She was not only a delight to the eye, but also to the ear. Her playing has the spiritual quality we look for in Heifetz, and with it a beautiful tone and wonderful musical understanding. She actually swept her audience "off its feet." Her second recital entirely fulfilled the promise of the first, and another is scheduled to take place at the Metropolitan Opera House.

Bauer, the eminent pianist and president of the Beethoven Society, gave his first recital at Aeolian Hall. His playing is always a joy to the student, who somehow receives the impression that he is receiving a personal lesson from the master; the evening is therefore profitable as well as enjoyable.

Elman, the popular violinist, gave his only New York recital of the season. He was assisted by his sister, who played the Brahms Opus. 78 with him. Especially interesting was the fact that one group of the program consisted of a number of compositions by Albert Spalding, the American violinist.

The opening of the opera in New York marks the beginning of the social season, as well as adding to the brilliance of the musical season. Jeritza, the Viennese blonde beauty and soprano, opened the season in Thals. Her exquisite voice and histrionic ability still hold her audiences enthralled. Pleta, a young Spanish tenor, made his debut later in the week and proved to be a good actor as well as a fine singer. Chaliapin scored again as Boris in the opera of that name. Both new voices and new operas are promised for this season. Rumor has it that Chaliapin will have his own Russian opera company and will tour the country.

Among other artists heard this week were Elly Ney and Ethel Leginska, both pianists gaining steadily in favor; Rudolph Polk, assisting artist with Chaliapin, giving his annual violin recital at Carnegie; Katherine Goodson, pianist; Felix Safmond, the English Cellist, playing to a satisfied audience; and Arthur Loesser, a brilliant young American pianist.



PAUL KOCHANSKI
The Famous Russian Violinist

ELENA GERHARDT

The Alice Seckels Matinee Musicales, this season more popular than ever, offered a third great attraction in the series—the famous "lieder" singer, Elena Gerhardt.

Gerhardt is today recognized the world over as one of the foremost singers of art songs. Wherever she appears she attracts not only the regular concert-goer but also many distinguished artists. The latter feel that no matter how great have been their own achievements they can always learn something by listening to the interpretations of Miss Gerhardt. They realize that back of her art there is great intelligence.

It goes without saying that the limited capacity of the St. Francis hall room, where the Seckels' matinees are given, will on the occasion of the only appearance of Gerhardt in San Francisco, on Monday afternoon, December 17, include in the audience in addition to the four hundred regular subscribers of the series every musician and true music lover in the city who can be accommodated with seating space. The Gerhardt program is a gem, including groups of the most important works of Beethoven, Dvorak, Brahms, Weingartner and Eric Wolf. Paula Hegner will be at the piano for Miss Gerhardt.

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Brisk Concert Activity Continues

Another Week Redolent With High Class Musical Events Keeps San Francisco Musical Public Busy—Many Delightful Programs—Josef Lhevinne the Week's Musical Sensation

BY ALFRED METZGER

During our twenty-five years' activity in musical journalism in San Francisco we have never experienced quite as active a music season as the one that has just begun. Compared to the large cities of the East the number of our concerts is, of course, not exceptionally astonishing, but compared to the population of the city we certainly are kept busy. Indeed the writer is convinced that managers are not wise to send so many artists to California. We have a population of something over 4,000,000 in this state (not as large as Greater New York) and yet these 4,000,000 people of which possibly 200,000 are either directly or indirectly interested in music are expected to support almost as many musical attractions as Greater New York is. Of course San Francisco in the North and Los Angeles in the South are expected to support the big majority of musical events. There are in either city barely five thousand people attending concerts of individual artists. No effort is made on the part of managers or artists to increase the number of concert attendants, no effort is made to make artists unknown to the West familiar to the musical public. Our concert-going public can only be increased and artists not known can only become known through adequate publicity IN THE TERRITORY WHEREIN THEY WANT TO APPEAR. Publicity in musical events published in San Francisco has no influence with the musical public of our Pacific Western music centers. The Pacific Coast Musical Review published in San Francisco, the Pacific Coast Musician published in Los Angeles (both weekly publications) and the Musicalian published in San Francisco monthly are the ONLY MEDIUMS through which the musical public of the Pacific West can be reached, and any advertising solicitor who claims otherwise is simply obtaining money under false pretenses.

We have said that the concert-going public in San Francisco and Los Angeles consists of five thousand people, by this we mean that during the course of a season five thousand different people go to concerts, excepting, of course, the concerts of artists of so called sensational calibre who frequently attract unusually large audiences. Since symphony concerts are attended by sixty thousand people during a season and grand opera by fifty thousand it is evident that concert attendance is not what it should be. The expenditure of only a comparatively few dollars would increase concert attendance by from 25 to 50 per cent. a season, and yet artists and managers who invest from five to ten thousand dollars a year in ONE Eastern music journal to gamble on the future success of an European artist, are absolutely unrelenting on the proposition of spending a few hundred dollars with the Pacific Coast music journals to gamble on the success of the American artists about whom they brag so much. The result is that hardly any American artist is able to register a financial success commensurate with the support the Pacific West is able to give him. And as long as managers and artists refuse to consider the increase of competition by also contributing to the INCREASE OF THE CONCERT-GOING PUBLIC by means of PUBLICITY IN LOCAL TERRITORIES they will eventually discover the Pacific Coast to be a losing territory and resident artists, who use publicity in their home districts, gradually assuming the place of unknown visiting artists, which is only just. The Pacific Coast Musical Review has predicted this state of affairs occasionally during the past several years and its prophecy is being gradually fulfilled. We certainly shall continue to fight the battle of the resident artists and eventually the public will respond to our plea and will hear these artists, after that the fight will be won, because the resident artists will convince the public through their art that they deserve patronage more than the inferior visiting artists and at least as much as the visiting artist of equal merit.

The sensation of last week was Josef Lhevinne, the eminent pianist whose first concert at the Colonial Ballroom of the St. Francis Hotel we already reviewed in our last issue. His second concert, attended by a large audience, took place at the Columbia Theatre last Sunday afternoon. The program included Beethoven's Moonlight Sonata, a group of Chopin compositions, works by Ponce, La Forge, Liszt and concluded with Schubert's "Die Winterreise" arranged for piano. It was a memorable event and the enthusiasm of the audience developed into a veritable ovation. The artist's great genius was revealed in his remarkable intellectual treatment of the compositions he interpreted and in a technique that left nothing to be found fault with. His beautiful tone, velvety and pearly execution of runs and octave passages and his individualistic coloring of

every phrase combined to add to the many admirers the distinguished musician already had in San Francisco. There are various types of great pianists, each of whom has his or her followers, but Josef Lhevinne belongs to the type that appeals most to our taste, and evidently we are not alone in our preference.

Third Popular Symphony Concert—The program which had been arranged for the third popular symphony concert at the Curran Theatre on Sunday afternoon, November 25th was one specially pleasing to those rejecting in the lighter form of compositions. It included Russian, French and Norwegian music and as a special announced addition Fritz Kreisler's Caprice Viennois so skillfully arranged by Alfred Hertz. The opening number consisted of Glinka's overture Ruslan and Ludmilla which contains that element of brilliancy and vigor which so many of the Russian works reveal and which, combined with consistent melody, is always so popular with the laymen. Saint-Saens' Le Rouet d'Omphale, with its effective description of the spinning wheel, was delightfully interpreted both technically and musically and proved a most realistic expression of the composer's thought.

The Ballet Suite from the opera Herodiade by Massenet, with its quaint Oriental atmosphere and its charming rhythms and melodies, delighted the audiences which expressed itself noticeably at the conclusion of each part of the program. The Norwegian Bridal Procession and Two Norwegian Dances, Op. 35, also caught the fancy of the listeners and came in for a well merited share of the applause. Borodin's On the Steppes of Middle Asia proved a somewhat sombre contrast to the otherwise joyful character of the program and was admired for its musical depth and exceedingly artistic interpretation. Glazunov's graceful and always enchanting Valse de Concert, Op. 47 closed one of those cheerful and pleasing musical feasts which Alfred Hertz knows so well how to arrange. The program was excellently interpreted by both conductor and orchestra. The sensation of the afternoon was the interpolation, namely, Kreisler's Caprice Viennois which Mr. Hertz' arrangement for the orchestra accentuates and the irresistible spirit of which Mr. Hertz retains in this arrangement. The applause was so universal and so insistent that an encore was demanded and justified.

Mozart's The Impresario—One of the most ingenious and refined musical entertainments we have witnessed in San Francisco was the irresistible opera comique The Impresario by Mozart, presented by Percy Hemus, baritone; Hazel Huntington, soprano; Lottie Howell, soprano; Charles Massinger, tenor; Francis Tyler, basso and Gladys Craven, pianist, at the Curran Theatre Friday afternoon, November 23rd. Inasmuch as this work is really more important because of its mission to entertain than because of its serious musical intentions, it is natural that the artists first of all, satisfy because of their histrionic ability. And herein they all satisfied.

Percy Hemus, in particular, interpreted the role of Schickeladee with ideal comprehension of the opera bouffe style of comedian and did not fail to emphasize every comic situation. Vocally he revealed a basso cantante voice rather than a baritone as the program announced. The role of the first tenor, played by the Sarastro aria from Mozart's Magic Flute, which is usually sung by a basso profundo, while artistically sung with fine style and elegance of phrasing, did not contain that robust character in the low tones which the aria should emphasize. However, Mr. Hemus is an artist of the first rank.

We would, if called upon, give the palm of artistic expression to Hazel Huntington, as Madame Hofer, and Lottie Howell as Mlle. Dorothea Uhlir. It required a very strong just to make the presentation of the opera justice to these roles. This was especially necessary in the scene wherein these prima donnas endeavor to surpass one another in the artistic interpretation of a certain aria. The vocalization of both was superb and one could not blame an impartial critic for choosing between the two. Specially masterly were the intonations of the coloratura passages and the exhibition of breathing. Indeed throughout the presentation of the opera these two artists sustained their role splendidly and the management was indeed fortunate to find two such artists so singularly well equipped and adapted to do these difficult parts such fine justice.

Francis Tyler is announced as a basso but sings the part of a baritone in the opera. Here is an incongruity that should not have slipped under the program. He is a very convincing actor, and vocally he was in the best of condition producing his voice in a manner to sustain its mellow, ringing quality very pleasant to listen to in the case of those who understand singing thoroughly. Although his part was a short one whatever he did was done thoroughly well.

Charles Massinger as Mozart acted the role exceedingly well. He had the difficult task to perform to maintain somewhat the dignity of the composer and yet reveal him in playful and "firting" mood, not always easy to emphasize. Vocally Mr. Massinger was not quite so satisfactory. There is a discrepancy in his vocal production that endows his lower tones with a rough, uneven quality and his high tones with a peculiar thin quality. It ought to be not too difficult to secure a

vocal artist better able to sustain the musical portion of this role, and yet able to do it justice from a dramatic standpoint.

Gladys Craven was simply excellent at the piano. It was unusually difficult to assume the responsibility of an orchestra, which she does in this instance, but Miss Craven was fully competent to do justice to every musical intricacy and her background of the accompaniment was one of the artistic highlights of the production.

Albert Spalding—The Fifth Program of Ida G. Scott's Fortnightly's was given in the Colonial Ballroom of the St. Francis Hotel on Monday afternoon, November 26th, in the presence of a large audience. There can not be any question regarding the fact that Albert Spalding is one of the foremost violinists of the day and that he is entitled to the recognition of every serious music lover. His technical skill is brilliant and accurate and his phrasing is artistic as well as intelligent. His tone is smooth, clear and true and his grasp of the classics positively proficient and authoritative. His program included: Sonata in G major (John Alden Carpenter), Etchings—Theme and Improvisations (Albert Spalding), (a) Captain Fracassa (Mario Castelnuovo-Tedesco), (b) Carriage (Lilli Boulanger), Burleska (Suk), Hark, Hark, The Lark (Schubert-Spalding), Jota Navarra (Sarasate). Andre Benoit played all the accompaniments with his splendid reputation as one of the very finest accompanists has made so familiar to all who hear him. This was one of the very finest, if not the finest, of the Fortnightly concerts and Miss Scott is entitled to congratulate herself on the success of the evening. The program of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz at the Civic Auditorium on the next program to be given on Tuesday evening, December 11.

Symphonic Ensemble of San Francisco—On Tuesday evening, November 27th, The Symphonic Ensemble of San Francisco of which Alexander Saslavsky is the director, gave its second concert of this season at the Bohemian Club Links room in the presence of an audience that practically crowded the place. The program was an exceptionally interesting one and pleased everybody. The writer was unable to hear the opening number which consisted of Mozart's Quartet in F major, Op. 101, for oboe, violin, viola and cello and interpreted by Cesare Addimando, Alexander Saslavsky, Seman Patchuck and Max Goggin. However, we heard from those present that the performance was musically as well as artistic. The Ensemble consists of sixteen carefully chosen musicians who are thoroughly imbued with the spirit of artistry and who endeavor to present new as well as old compositions in a manner conformant to serious artistic principles. We enjoyed the performance of Rachmaninoff's Serenade, Op. 3, arranged by Arthur Hartman, and Valse, Op. 54, by Dvorak, because of the smooth ensemble work and the individual musicianship which the play. The concluding number was La Carnival des animaux by Saint-Saens, a sort of musical joke or burlesque which introduces some well known compositions in humorous harmonic surroundings and imitates well known animals in realistic fashion. If anyone is anxious to find merriment is evidence of the success of this performance then the Symphonic Ensemble of San Francisco certainly succeeded in making its impression with this musically witty composition. Mr. Saslavsky and his associates are deserving of hearty commendation for their successful rendition of this work which on this occasion was given its first performance in San Francisco. Two pianos are necessary for the interpretation of this work and Charles Hart, the brilliant and disarming pianist, who has been in the city since Mr. John Casserly, the well-known social leader, occupied the responsible positions to interpret these difficult parts. They did so with every measure of artistic success.

Shkudsky, Shkudsky, the well-known Russian basso, sang Stravinsky's Chanson Plaisantes, a series of comic folk songs, in a manner that accentuated his artistic skill, for it was necessary on one occasion—L'Oncle Armand—to sing half a tone higher or lower than the ensemble accompaniment, and at times the serious numbers in the ensemble were playing half a tone higher or lower one from the other. To keep singing in tune under such circumstances is nothing short of marvelous and Mr. Shkudsky accomplished this marvel and so the success of some of our friends said they liked these Stravinsky songs and so what is a poor fellow going to do. If it was the intention of the composer to make us laugh he certainly succeeded, but we laughed not knowing what it was all about and in spite of everything. This is a kind of humor which the modern school of composition has invented and which is one of the things that remains beyond our sense of comprehension. But some of our friends like it, so why should we offend their feelings? As a pleasant contrast Mr. Shkudsky sang as his concluding number The Enchanted Evening, which was accompanied by Mrs. Casserly. It was indeed, fortunate that he did so, for many people might have formed a wrong idea of his efficiency. In this song his voice and interpretation revealed him as a consummate artist.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los Angeles, November 26, 1923.
Jeannette Rogers, that dainty, demure artist of the flute, who is playing at Grauman's Metropolitan Theatre, was featured in a special number for flute and 'cello. The Serenade by T. T. on the musical program during the projection of the picture Woman Proof. Mr. M. G. Elsoff played the 'cello in this lovely number and both artists were supported by an effective orchestral accompaniment.

George Leslie Smith is responsible for the rare treat in store for musical Los Angeles in the presentation of Mozart's opera comique, The Impresario, with William Wade Hinchshaw directing, on November 26th, at Philharmonic Auditorium. The cast includes Percy Hemus who takes the title role and other splendid artists among whom are Hazel Huntington, Charles Massinger, Lottice Howell and Frances Taylor. This performance promises to be a most humorous entertainment, interspersed with several of Mozart's masterful works.

John Smallman, well known as a teacher of vocal music and as a director of singing organizations having been associated with Los Angeles Oratorio Society for several years, is giving his third annual recital at the Ebell Club house on Wednesday evening, December 5th. Mr. Smallman has demonstrated his artistry and finished musicianship in Los Angeles during the last four years, and his coming concert will undoubtedly prove another triumph in his musical career. His program will include many interesting new songs, among which are numbers by local composers. Miss Lorna Gregg will be his accompanist, and Sol Cohen, well known violinist, will be the assisting artist.

The Los Angeles Civic Music and Art Association is planning to give a series of neighborhood community programs during the winter in the various school auditoriums in Los Angeles. The first of the series was held Wednesday evening, November 21st, at the Central Intermediate School auditorium, when the program was arranged by a committee comprising representatives of the Parent Teachers' Association, J. T. Reinhardt, principal of the school; Mrs. Maude Skeen, vice-chairman of the community singing section of the Association, and Henry C. Niese, chairman of the international section of the same organization. The community sing was led by J. A. Lewis, director of the Arroyo Seco Community Chorus. Mrs. Susan M. Dorsey, superintendent of schools, gave a brief address and the orchestra of the school played selections. It is hoped to establish these community programs upon a permanent basis following this initial effort, and later on to have an interchange of neighborhood talent between the various community singing organizations.

Louis Hintze, a violinist and pianist, gave an explanatory recital of classic and original numbers on last

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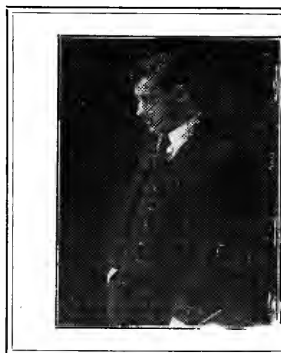
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Thursday evening at the Southern California Recital Hall. He displayed versatility in his playing, and his explanatory talks on the numbers presented gave educational value to the program. Idelle Moya, contralto, who possesses a natural pleasing voice, assisted Mr. Hintze and Miss Mildred Pray furnished effective accompaniments.

Bertha Vaughn has announced a series of morning musicals to open Wednesday at 11 a. m., in the Southern California Recital Hall. The artists appearing on this program will be Ruth May Shaffner, soprano, Electa Felt Perry, mezzo-soprano, and Mary Teitworth, soprano, assisted by the Arroyo Trio, composed of Esther Tobler, violinist, Mary Tyner, 'cellist, and Raymond McFeeters pianist.

The Los Angeles Trio, composed of May McDonald Hope, pianist, Calmon Luboviski, violinist, and Ilya Bronson, 'cellist, will give its second concert of the season next Thursday evening at the Ebell Club House. A trio by Gabriel Pierné will be presented for the first time in America and in the Brahms Quartet in G minor for piano and strings. The trio will be assisted by a guest artist, Herman Kolodkin, of Detroit.

Clara May Wilson-Stamm, a recent comer to Los Angeles, is presenting a varied and comparatively new program to music lovers on next Friday evening at the Ebell Club House. A number of works by Waldo F. Chase, her instructor, will be featured on this program.

The Los Angeles Chamber Music Society will present a new trio composed of Blanche Rogers Lott, pianist; Henry Svodrosky, violinist, and Fritz Gaillard, 'cellist, at their concert next Friday evening at the Camut Club House. Clifford Lott, accompanied by the trio, will sing a group of Irish and Welsh folk songs.

Vahdah Olcott Bickford and Zarh Myron Bickford are to give Los Angeles concert goers a rare opportunity to hear the instruments of romance, guitar, mandolin and mando-cello, on the evening of November 24th at the Southern California Recital Hall. The Musical Courier of New York says "Madam Bickford's mastery of the guitar is little short of marvelous. . . . The received a great ovation."

Leo Ornstein, the well-known pianist composer of international fame, is to appear in concert at Trinity Auditorium on the evening of December 7th. Ornstein's concerts are always heralded with great interest, as he introduces many ultra-modern works on his programs.

Leona Neblett, well-known violinist, Ruth May Shaffner, popular soprano, with Raymond McFeeters, accomplished pianist, gave a delightful program for the Music Teachers' Association on Monday evening at the Southern California Recital Hall.

Elinor Remick Warren, the charming young pianist-composer, is kept very busy with her many engagements, among which are a concert for the Covina Women's Club, accompanist for Margaret Goetz' lecture on The Impresario at the Ambassador Hotel, the three Arts Club on November 18th, soloist with the Zoellner Quartet at the Biltmore Hotel November 19th, joint recital with Carlotta Russell at the Amphion Club November 22nd, joint recital with Ruth Hutchinson at the Beverly Hill Women's Club, soloist for the Wa Wan Club November 28th, joint recital with Annis Howell Robinson for the Ebell Club December 3rd, soloist with the Orpheus Club on December 6th at the Philharmonic Auditorium.

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The California Trio, composed of Marguerite d'Aleria, pianist, Leon Goldwasser, violinist, and Maurice Amsterdam, cellist, presented a most enjoyable program at the reception given in their honor at the Ebell Club House November 14th. The hall presented a beautiful setting for this occasion, being profusely decorated with floral tributes from many admiring friends and pupils. Madame Mae Boreham, soprano, gave several delightful songs, accompanied by the trio. The group will again be heard in recital at the Ebell Club House on the 18th of December.

Miss Alice Frazier of 615 South Kingsley Drive gave an interesting recital at her home last Saturday afternoon. Miss Frazier is affiliated with the Olga Steeb piano school, and her pupils are making splendid progress in their work, as their playing shows. Those taking part in this recital of piano music were Helen Bowers, Margaret Vialt, Betty Snyder, Charles Curran and Genevieve Donahue. Miss Betty Frazier, a guest of the afternoon, also played several selections.

Lillian Buchter Bowles, possessor of a very beautiful lyric soprano voice with decidedly dramatic tendencies, has added to her already lengthy repertoire a group of five songs of 1870, which she sings in costume. At a recent recital of Period Songs given in Pasadena before the Shakespeare Club Mme. Bowles sang groups of Spanish, Japanese, Old French, Modern English, Negro Spirituals and songs made famous by Jenny Lind, in costumes suited to each respective group. On October 28th, Mme. Bowles appeared for the first time as soloist with the Philharmonic Orchestra, at the opening Popular Concert of the season. Her numbers were Norwegian Echo Song by Thrane, and an aria from Marriage of Figaro by Mozart.

Adele Dorothy Lauth will present several of her advanced pupils in a very interesting program on the evening of November 10th, at the Southern California Music Company building, 808 South Broadway. Those who will participate on the program are Billie Burke, Frances Bates, Geraldine Taylor, Bessie Leitch Knox Ehmkne. Mme. Lauth, who for more than a year had the honor of being an assistant teacher to the renowned pianist Godowsky in Berlin, is now head of the piano department of the Southern California branches of the Sherwood Music School and director of the Teachers Normal department of the same school.

Mme. Gloria Mayne, well-known singer and teacher of vocal music, gave a costume concert Monday evening, October 28th at Chickering Hall, 808 South Broadway, when Margaret d'Aleria, Hungarian pianist, Chief Yowlachie, Indian harpist, and Wahneenah, Indian pianist, assisted on the program. Many of our first Americans and other well-known local people who are interested in Indian welfare work were honor guests. The numbers on Mme. Mayne's program included Apache War Song, Sunrise Call and Invocation to the Sun God (Troyer), Love Song, Ghost Pipes (Lieurance), O Moon Upon the Water (Cadman), Arias—Bell Song from Lakme (Delibes), Air de Lenore from Le Tasse (Godard).

Virginia Goodsell, known to Los Angeles audiences as an interpreter of songs and readings with music, has resumed her position as director of the vocal department of the West Lake School for Girls after four years spent in New York teaching, singing and coaching with Yvette Gilbert. Since her return to this city Miss Goodsell recently became the bride of Charles Francis Byrne who is the local representative of an Eastern manufacturer.

Elinor Remick Warren at the recent recital of Margaret Matzenauer in Riverside was highly complimented. The diva was to sing Miss Warren's song The Heart of a Rose to open her American group, and discovering Miss Warren in the audience sent her to come to the stage and play the accompaniment for her, likewise share the applause. The Heart of a Rose is dedicated to Madame Matzenauer and was introduced to American audiences last season when the famous contralto featured it upon all of her recital programs. She is using it again this season with great success and popular acclaim.

The California Trio, consisting of Madame d'Aleria, pianist, Leon Goldwasser, violinist, and Maurice Amsterdam, cellist, will play the Arensky Trio at this concert.

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This will be the Trio's second appearance and is eagerly looked forward to, because of the success of its initial performance at the Gamut Club, some weeks ago.

Mary Sherwood Sinclair has been added to the faculty of the Sherwood Music School and will be a commendable addition to that institution. It was her father, William H. Sherwood, who founded this school, which bears his name, in 1895, and now has fifteen hundred branches, two hundred of which are in California.

Lillian Buchter Bowles, dramatic, soprano is keeping quite busy filling engagements for concert and club engagements which include appearances before the leading clubs and High Schools of California. Among the recent appearances of this combination was a concert given last Sunday evening as the opening of the Valley Hunt Country Club series, which proved a great success.

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RUBINSTEIN AND KOCHANSKI

Two internationally famous musicians of the Russian school, Arthur Rubinstein, pianist, and Paul Kochanski, violinist, will join forces at the Columbia Theater Sunday afternoon, December 31st in what will prove to be perhaps the most interesting recital of the current musical season. It is a rare treat for local music lovers when musicians of the calibre of Rubinstein and Kochanski make joint concert tours, enabling them to hear and enjoy the seldom-heard great sonatas written by the masters for two such popular instruments. Rubinstein has played in San Francisco before, and created for himself a definite niche in local popularity. His stirring interpretations, sane yet brilliant readings, and unusually interesting programs, brought him instant recognition on his visit here two years ago.

Kochanski is one of the foremost of the many younger artists who have amazed the way to recent pre-eminence. Three years ago he came to America unknown and unheralded, but his initial performance in New York immediately stamped him as a violinist who takes rank among the world's greatest. The program that these artists have arranged for their San Francisco recital is of unusual importance. The Brahms Sonata in D minor, Op. 108, for violin and piano has not been played here by world celebrities for some time and will at once awaken the keenest interest among those who are looking for the best in music. Mr. Kochanski's violin numbers will include the Vivaldi Concerto in A minor, Wilhelm's arrangement of Wagner's Prize Song, Sarasate's "Jota," the Brahms A major Waltz, and Wieniawski's "Carnaval Russe." Rubinstein will display his pianistic genius in a Chopin group, including the C sharp minor Scherzo, Berceuse, and the Op. 53 Polonaise, Albeniz's Triana, d'Alfa's Ritual, and the Fire, and the ever popular Schubert-Tausig Military March. The appearance of these artists at the Columbia on December 31st will positively be their only concert, individually or collectively, in San Francisco this season.

ELFIE VOLKMAN CONCERT

The appearance Monday night, December 3, of Elfie Volkman, gifted San Francisco soprano, in the Italian room of the Hotel St. Francis, under Alice Seckels' management, marks her first recital here in several seasons. Possessing a flexible lyric soprano voice of unusual and appealing quality, Miss Volkman has had a varied experience in opera and recitals and at the outbreak of the war was filling an engagement at the Court Theatre in Schwerin. She immediately cancelled her contract and came home as soon as she could to receive official sanction for her departure. The past few seasons have been spent in her native city, San Francisco, where she has made a definite place for herself as a sound musician and excellent pedagogue.

With Benjamin Moore at the piano the following excellent choice of numbers will be given: *Vieni e cantando* (from *The Marriage of Figaro* (Mozart)); *Die Gebusche* (Schubert), *Botschaft* (Brahms), *De meines Hergens Knelein* (Strauss), *Heimkehr* (Strauss), *Wer hat des Liedlein erdacht?* (Mahlert); *Aria* from *William Tell* (Rossini); *L'esclave* (Lalo), *Fantoches* (Debussy), *Tes leux* (Rabey), *Loiselen* (B. B. Delcorset); *Bitterness of Love* (Dunne), *Snowdrop* (Greitschafinoff), *Wings of Night* (Winter Watts), *The Singer* (Maxwell), *Clavellitos* (Valverde).

Sequela Trio Concert—The Sequela Trio, consisting of Pierre Douillet, pianist, Arthur Conradi, violinist, and Arthur Weiss, violoncelle, will give the concert of the season 1923-1924 at the St. Francis Hotel Italian ballroom on Friday evening, November 23rd. The three musicians exhibited the results of another year of preparation and rehearsing and reveal the justification for further public appearances. They are adapting themselves to the artistic requirements of ensemble playing and in the Schumann Trio in F major, Op. 89, they were specially deserving of the enthusiastic applause which their delighted hearers accorded them. Mr. Douillet played some piano solos, including two études by Liszt and Scherzo B minor, Op. 20, by Chopin and had here a chance to show what an excellent musician he is as soloist as he showed before his proficiency as ensemble player. The concluding number consisted of Arnold's Trio in D major, Op. 65, which was liked the best of the two ensemble numbers as far as interpretation was concerned. The musicians constituting the Sequela Trio represent the best element among San Francisco's musical colony and are deserving of the hearty encouragement and participation of the audience. They had to compete with a piano recital next door in the Colonial ballroom and a banquet of University students celebrating pre-football eve. It was a distinct handicap, but the musicians acquitted themselves honorably of their difficult task.

SCHUMANN-HEINK

America's idolized contralto, Ernestine Schumann-Heink, will appear in two special recitals at the Columbia Theater on the Sunday afternoons of January 20th and 27th. The great artist has not been heard in San Francisco in two seasons, and her return will mark an ovation in her behalf.

YOUTHFUL MUSICIANS GIVE JOINT RECITAL

An event which should prove of rather unusual interest will be the joint recital of Frances Wiener, Violinist, and Evelyn Biebesheimer, pianist, to be given in the ballroom of the Fairmont Hotel next Tuesday evening, December 4. These two youthful performers enjoy a splendid reputation in the bay cities through their many public and semi-public appearances in which they have displayed exceptional ability for players of their age. The event Tuesday, however, will be the first complete program in which either has appeared and is regarded as their debut.

They will be presented by Sigmund Anker and Mrs. Catherine E. Swint, their respective instructors. Miss Biebesheimer will also act as accompanist. The program follows: Sonata, Opus 27 (Moonlight), (Beethoven), Evelyn Biebesheimer; Third Concerto, Opus 61 (Saint-Saens), Frances Wiener; (a) Arabesque No. 2 (Debussy), (b) Prelude C sharp minor (Scriabine) (for left hand), (c) Scherzo B minor, Opus 20 (Chopin), Evelyn Biebesheimer; Symphonie Espagnole (Lalo), Frances Wiener; (a) Etincelles, Opus 36 (Moszkowski),



FRANCES WIENER, VIOLINIST, AND EVELYN BIEBESHEIMER, PIANIST
Two Youthful Musicians Who Will Give a Joint Recital at the Fairmont Hotel Next Tuesday Evening

(b) Valse in E major (Moszkowski), Evelyn Biebesheimer; (a) Wagner's *Preis Sings* from *The Meister singer* (Wagner-Wilhelm), (b) *Le Trille du Diable* (Tartini), Sonata for violin and piano, Frances Wiener and Evelyn Biebesheimer.

The recital will be sponsored by Mrs. Lillian Birmingham, Mrs. John Oscar Gantner, Mrs. Frederick J. Koster, Mrs. William Ritter, Miss May Shalshimer, Mrs. William Fries, Mrs. A. V. Gott, Mrs. Edward E. Young, Mrs. Frederick Crowe, Mrs. Prentiss Cobb Hale, Mrs. Selby C. Oppenheimer, Miss Estelle Carpenter, Mrs. Frank B. Wilson, Miss Alice Seckels and Mrs. Timothy Healy.

ANNA CASE

Anna Case, the noted American concert singer, is scheduled for a single concert in San Francisco this season, the event marking the final Selby C. Oppenheimer Columbia Theater Sunday "Pop" before the holiday season and takes place on Sunday afternoon, December 16th. San Franciscans know and admire the art and genius of Anna Case. American born and American trained Anna Case's success is a standard to which her confreres may well aspire. With Charles Gilbert Spruss, the eminent pianist and composer assisting, Miss Case has arranged this special program for her single San Francisco appearance: *Separazione* (Old Italian) (arranged by G. Sgambatti), *Non, Je n'irai pas au bois* (Old French) (arr. by Weckerlin), *Care Selva*, from the opera *Atalanta* (Handel), *All'elza* (Mozart); *Tote mich aber liebe mich* (P. Tschalkowsky), *Wienieden* (P. Tschalkowsky), *Therese* (Brahms), *Der Schmied* (Brahms); *Guitare et Mandolines* (Gabriel Grovlez), *Chanson legere* (D'Elia), *Le Beau Reve* (A. Fleisier), *Mon Moulin* (Gabriel Pierné), *Prayer* (Percival Garratt), *Listening* (Maurice Besley), *Good Night* (Rubinstein), *The Answer* (Robert Huntington Terry).

GREEK BARITONE IN AMERICAN DEBUT

Leonida Coroni, baritone, who made his American debut in New York last November, will be heard in his first Western recital next Tuesday evening, December 4, at Scottish Rite Hall, under Alice Seckels' management. In addition to a voice of great beauty Mr. Coroni possesses a dramatic temperament which plays no little part in the distinguished baritone's success throughout America. Of Greek parentage, he received his musical education in Greece, Russia and Italy. Charles Hart, pianist who is internationally known

through his three seasons on tour with Jacques Thibaud, the French violinist, will be assisting artist for Mr. Coroni and together they will be heard in the following program: *Andrea Chenier* (Giordano), *Visione* (Verdi), *Il Trovatore* (Verdi), *Le Preux* Op. 75 (Chopin), *Isoldens Liebestod* (Wagner-Liszt), *Charles Hart*; *Arioso de Benvenuto* (Diaz), *Henry VIII* (Saint-Saens), *Leonida Coroni*; *Pique Dame* (Tchakowsky), *Christ Resurrected* (Rachmaninoff), *Leonida Coroni*; *Allegro de Concert* (Von Strauss), *Charles Hart*; *Whom I Loved* (Xanthopoulos), *Old Demons* (Careri), *Leonida Coroni*.

SOUSA'S BAND COMING

The announcement that Sousa's famous band, conducted by the noted March King himself, is to be an early attraction in San Francisco and Oakland has created considerable interest among music lovers. No organization in the world holds public interest as firmly as Sousa's Band, and no aggregation of musicians comes near enjoying the popularity in which the famous bandmaster and his men are held by the American public. The human musicians, the organization of which shows the organization to the American, the band reaches San Francisco for concerts in the Auditorium on Friday, Saturday and Sunday nights, January 4, 5 and 6, with special matinees on Saturday and Sunday, and plays in the auditorium hall in Oakland on Monday night, January 7. As is always the case, the Sousa programs will be entirely different and run the full gamut of popular and classical music.

PAVLOVA'S NEW BALLETS

Apocryph of the impending engagement of the incomparable Pavlova and her Ballet Russe, which comes to the Curran Theater under Selby C. Oppenheimer's management for the entire week of January 14, it must be noted that the famous danseuse has greatly enlarged her choreographic repertoire since her return from an all-world tour recently completed.

Foremost among her new offerings will be a Russian ballet of a type that has not come to this country before. It has been constructed by Ivan Billbine, the Russian painter, and Pavlova, and is founded on bits of old Russian folk lore. *Ajanta*, another new ballet, is the result of Pavlova's visit to India, where the wonderful frescoes thousands of years old of the Temple of Ajanta inspired this creation, *Oriental Impressions*, which was inspired by some of the foremost artists, actresses, dancers and musicians in Japan, India and Egypt; a new Egyptian ballet, founded on a different angle from previous Egyptian arrangements. Its movements, costumes and portents obtained first hand from carvings and traditions, as well as from living dancers; and finally among the new works is found *Sans Chapereon*, a delightful Persian concept from the story, *The Unprotected Damsel*, a ballet of the humorous type, in which Pavlova excels.

Familiar ballets of the old repertoire still included in the Pavlova presentations are the *Fairy Doll*, *Chopiniana*, *Snowflakes*, *The Marie Flute*, *Amorilla*, *Visions*, *Les Preludes*, *Allegretto*, *A Polish Wedding* and *Polka*. Of diversified type, the new ballets will be a plenty, including over a dozen new conceptions.

In addition to her San Francisco engagement, Pavlova will appear at the Oakland Auditorium Opera House Monday and Tuesday nights, January 21 and 22.

ALCAZAR THEATRE

The tremendous success scored by Mary and John, the delicious satirical comedy in which Belle Bennett is starring at the Alcazar, has been responsible for the determination of the management to continue it for a second week beginning with the matinee December 2nd. Characterized as an amusing and academic comedy, the play is crowded with laughs and decidedly original in its conception. Miss Bennett, always at the heart of roles, is delightfully charming in this piece. Broadly farcical in spots but containing a series of unexpected happenings and unusual situations, it keeps the interest at fever heat throughout.

Miss Bennett is a thoroughly shiftless wife who revels in disorder and does not know the meaning of the word tidy. She is wedded to a methodical, regular and careful husband, who, loving her better than anything in the world, is yet dismayed by a fireside littered with household belongings. Miss Bennett is on the stage at the most continually throughout "Mary and John" and is given splendid support by Ivan Miller who has the leading male role; Thomas Chatterton in a good character part and the popular Henry Shumer, who is being enthusiastically received. Others who have important roles are Fanchon Everhardt, Mary Duncan, Fred Cummings and Ethel Martelle.

The Joseph George Jacobson Piano Class gave the following program on Friday evening, November 30, at the Baldwin Studios off Sutter street: *La Gondola* for two pianos (Bendel), *Antoinette Rathman* and Margaret Lewis; Sonata Op. 10, No. 1 (Beethoven), *Soiree de Vienne* (Schubert-Liszt), *Vera Adelstein*; *Concerto Mendelssohn*, Margaret Lewis; *Concerto Rachmaninoff*, Romance (Rubinstein), *Rebecca Nacht*; Sonata No. 13 (Mozart), Hungarian Dance (Brahms), *Myrtle Harriet Jacobs*; Valse C sharp minor (Chopin), *Prelude C sharp minor* (Rachmaninoff), Mrs. (Mrs. Marion Ford); *Danse cossaque* (Bakst), Mrs. Alice Seckels' management; *Boys*; *Concerto C minor* (first movement) (Beethoven), *Myrtle Edna Waiman*; *Concerto C minor* (second and third movements) (Beethoven), *Marion Patricia Cavanaugh*; *Scherzo B flat minor* (Chopin), *Gladys Willis*; *Concerto* by Jacobson played the orchestral parts on a second piano.

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CROWD FOR AUDITORIUM CONCERT

Everything points to another immense attendance of music lovers of the bay cities at the second Popular Concert of the present series by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, to take place at the Exposition Auditorium, Tuesday evening, December 11. The Auditorium Committee of the Board of Supervisors, under whose direction these affairs are given, reports that the advance sale of seats at Sherman, Clay & Company is very large, especially as the prices, ranging from twenty-five cents to a dollar, without war tax, fit all purses.

The soloist of the evening will be Albert Spalding, America's foremost violinist, and he will play Wieniawski's Concerto for Violin, in D minor, in addition to a group of solos which will include the Chopin-Sarasate Nocturne in E flat; the Schubert-Spalding Hark, Hark, the Lark, and Saint-Saens' Introduction and Tarantelle. The Symphony of the occasion will be Schubert's Unfinished, and Conductor Hertz's other numbers will be Bizet's Suite L'Arlesienne and the Overture to Goldmark's Sakuntala.

FINE MUSIC AT ST. LUKE'S CHURCH

Mendelssohn's Festgesang was sung at St. Luke's Church Sunday evening, December 2nd by the special double quartette choir of the church. This was third of the series of special musical services given by St. Luke's the first Sunday evening of each month. In October a program of compositions by American composers was given, the November program was devoted to a very wonderful series of a capella compositions by Russian composers and for the first Sunday in February a program of French music is being prepared. The annual carol service of the church will be held December 23rd and the Christmas Eve service in January will be devoted to a larger program of general Christmas music than it is possible to give at the actual Christmas service.

The Festgesang, which was sung Sunday evening, is written especially for male voices and contains in their original forms several of the melodies which have become inseparably connected with the Christmas season. Preceding the services at 7:45 Alexander McDuffy, the brilliant young organist of the church, gave a short organ recital. The personnel of the choir includes Charles F. Bulotti, Hugh J. Williams, Carl E. Anderson, Harrison O. Wilson, H. J. Oliver, Austin W. Sperry, Harry E. Possey, and Henry L. Perry. Mr. Perry is the choir-master.

MARCEL DUPRE AT AUDITORIUM

An important musical event will be the second San Francisco recital, and the only one this season, of Marcel Dupre, the celebrated organist of Notre Dame Cathedral, Paris, to take place at the Exposition Auditorium on Thursday evening, December 6. The fame of this artist in world wide and on this, his second tour of the United States and Canada, he has been greeted everywhere by large and enthusiastic audiences and reduplicated his success of last year. Just twelve months ago he played on the great municipal organ in this city and his recital created a profound impression, with an attendance of 5600 music lovers.

The Auditorium Committee of the Board of Supervisors, under whose direction Dupre will play, is greatly gratified at again securing his services and reports that the sale of seats, with prices ranging from 50 cents to \$1, at Sherman, Clay & Company's, is very large. The general admission will be but 25 cents, with no war tax. Dupre's complete program is as follows: Toccata, Adagio and Fugue in C major (J. S. Bach), Dialogue (Nicholas Cherembaulk), Finale, B flat major (Cesar Franck), Canon in D minor (Robert Schumann), Variations on an ancient French Noel (Marcel Dupre), Improvised Symphony.

The themes for this improvisation will be given to the organist at the time of its performance. From these he will select also, and will use them for the four movements of the symphony, including an Andante, an Andantino, a Scherzo or an Intermezzo, and a Finale or Fugue.

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VOL. XLV. No. 10

SAN FRANCISCO, MONDAY, DECEMBER 10, 1923

PRICE 10 CENTS

GREAT FESTIVAL TO START NEW PERIOD IN CALIFORNIA'S MUSICAL HISTORY

The City of San Francisco and the Musical Association of San Francisco, Backed by the Foremost Singers of the Bay Region, Will Inaugurate One of the Greatest Music Festivals Ever Given in the United States—Alfred Hertz to Be the Director-General—Auditorium Committee of the Board of Supervisors, J. Emmet Hayden, Chairman, Gives Official Backing to the Greatest Enterprise in California's Musical Annals—Programs of Unprecedented Magnitude Now Being Prepared

BY ALFRED METZGER

San Francisco is again making musical history for California. The Musical Association of San Francisco, A. W. Widenham, Secretary-Manager, and the City of San Francisco, through the Auditorium Committee of the Board of Supervisors, J. Emmet Hayden, Chairman, have joined forces to give one of the greatest music festivals in the history of the United States in San Francisco next March. Alfred Hertz, the eminent conductor of the San Francisco Symphony Orchestra, will be the musical director of this gigantic enterprise which will add another wreath to California's laurels in the matter of great musical projects. Not too much can be done and said to describe the magnitude of this tremendous epoch in California's musical history. Symphony concerts titillate the musical palate of the cognoscenti and add to the musical education of the students and the masses. Chamber music concerts please the taste of those enjoying a higher musical education and add refinement to the experience of the concert goers. Grand opera combines beautiful music with the natural human inclination for display in social circles and surrounds artistic performances with the halo of the so-called star system. But Music Festivals strike at the very root of the musical evolution of a community for they interest EVERYBODY, because of the opportunity they give to ALL COMPETENT instrumental and vocal elements to give vent to their artistic enthusiasm.

The genuine music festival appeals to the highest in the social and artistic scale as well as to those who do not aspire to leading positions, but who are constantly endeavoring to add their patriotic share to the musical progress of the community wherein they are active through their untiring industry, their invariable proficiency, their sincerity, their artistic enthusiasm, their unselfish service in behalf of their art and their self-effacing contribution to the musical growth of their city or State. That disciple of music who always asks what he or she can get out of music is the least benefactor to musical progress; but that follower of the muses who is always anxious to discover what he or she can PUT INTO the cause of art is the one upon whom the musical future of his community absolutely depends. And a genuine music festival arouses the aspirations, the

ambitions, the hopes, the enthusiasm of everyone who is a musician at heart and not a musician because of personal gain or publicity.

A genuine music festival gives hundreds of people a chance to put their soul into their work, for the programs contain compositions of

the soloists, connected with this festival will immediately become identified with the greatest and highest artistic mission of California, yea—even of the entire Pacific West. Those who participate in this truly first music festival of the greatest artistic magnitude ever launched

festivals given anywhere in the world. Our readers, who know our conservative attitude toward musical enterprises, and our anxiety not to be extravagant in our expressions, know that we mean every word that we say when we claim that Alfred Hertz has prepared four programs of such magnitude as to challenge the admiration of the entire musical world. At the first concert there will be presented that immortal work, Liszt's magnificent Faust Symphony for chorus and orchestra, a work of such universal appeal and such magnitude that it will thrill everyone who hears it—laymen and professional alike. Under Mr. Hertz' direction it will vitalize everyone participating in it.

Gustav Mahler's Second Symphony will be the central figure of the second concert. To use terms like colossal, gigantic, mammoth, etc., to describe the production of this symphony is not to be guilty of exaggeration. It is one of the most elaborate works ever composed and it requires nothing short of genius to present it. Just to be able to have the honor to be associated with such a performance is a reward inestimable in dollars and cents. It simply broadens the mind and heart and changes indifference into musical enthusiasm. It is an education in itself. And any singer who refuses such an opportunity to add to his or her experience is no musician at heart. He or she is merely a self-satisfied individual. A music festival of such breadth and magnitude contemplated by the City of San Francisco and the Musical Association of San Francisco represents the most vital element in our musical regeneration. Everyone will benefit. The artist, the teacher, the professional musician, the student and the music trade will all share in the great consequences of the success of such a musical enterprise. The intrinsic value of such a festival can not be estimated. The actual value is beyond comprehension.

For the third concert Mr. Hertz is preparing a miscellaneous program of the finest orchestral compositions and it will also be utilized to give the various soloists (and let us hope resident artists will be remembered and remunerate) an opportunity to reveal their artistic accomplishments before the monster audiences that unquestionably will crowd the Civic Auditorium on every one of



MME. ANNA KRISTOFFY

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the most unblemished artistic character. In this instance there will be an orchestra of 125 picked musicians and a chorus of 500 capable vocalists, not to say anything about a number of soloists necessary to give such a festival the prestige and authority of its mission. The fact that Alfred Hertz will be the general musical director of the enterprise is an absolute guarantee for its pristine artistic nature, and everyone, from the members of the chorus to

West of the Rocky Mountains will help in making musical history for this country, and those who only can see what they can get out of it, or who fail to lend their hearty cooperation, because their personal vanities are not gratified, represent the anarchistic and bolshevistic element in music—the decaying roots in the musical tree of knowledge.

There will be four concerts altogether—concerts such as we have never seen prepared for any music

(Continued on Page 11, Col. 1)

After the lights are out

The Steinway Speaks:

LISZT knew and loved me. Wagner knew and loved me. Rubenstein, Berlioz and Gounod knew and loved me. I have been the companion of genius for two generations. My name is the Steinway Piano.

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Why did Gounod, who gave us "Faust," write to my makers in 1888, "Mme. Adeline Patti joins me in the ecstasy and mutual admiration of your product . . . I am overjoyed at the consciousness of being the possessor of one of your perfect instruments?" And what was it that stirred the mighty Dr. Joseph Joachim to assert: "Steinway is to the pianist what Stradivarius is to the violinist?"

Companion of genius indeed have I been! Sometimes, when the stage is dark and the lid over my strings is down, I brood over my long years of such companionship.

I see Adelina Patti again, blowing kisses,

What does the Steinway piano think about, when the curtain is down and the lights are out, and the artist and the audience have departed? Eloquent enough the Steinway is when the moods of others are voiced on its wondrous strings. But what are its own moods and longings? Listen! It is about to speak to us



and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous rhapsody over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties, and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to these who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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TWENTY-THIRD YEAR

J. EMMET HAYDEN AN EXCEPTION

During our career as chronicler of musical events in California we have endeavored to make the task of the professional musician and the teacher as well as the aspiring artist as light as possible. We have ever been watchful in our persistent intentions to help in great movements launched for the benefit of music. Occasionally we have been able to suggest big movements in musical progress and rejoiced in finally watching our suggestions develop into great enterprises. But genuine recognition, and real appreciation of one's efforts in behalf of music, are very rare indeed. If we were to make our efforts in behalf of musical progress in California dependent upon the appreciation of those mostly benefited by them, we would long ago have exchanged the privilege of the editorship of a music journal for something more remunerative in appreciation and reward.

But occasionally we meet the exception to the rule. The situation is not quite as hopeless as one thinks. There are a few truly appreciative minds in every community and these are the ones that encourage and spur us on to do ever greater things for the common good. One of these is J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, who was recently elected with more than fifty thousand votes as the fourth highest candidate among the nine elected for the office. We publish the following letter from Mr. Hayden, happy in the thought that we could contribute our modest share to the retention of such an able official in the administration of the City of San Francisco:

No. 162 15th Avenue, San Francisco,
December 3, 1923.

Mr. Alfred Metzger,
28 O'Farrell St., San Francisco.

Dear Mr. Metzger:

Do not think that I am forgetting the wonderful assistance you rendered me in my recent campaign for Supervisor. You have always given me very favorable mention in the past in the columns of your publication in connection with my activity in municipal music.

Your special editorial two weeks before election was very valuable to me in a political way among music lovers who eagerly read your paper and follow your recommendations. I feel that I had the support of the music loving public and it certainly will be the means of stimulating me to greater endeavor in the cause of municipal music.

I trust that my conduct of the office of Supervisor during the next four years will merit the confidence you have placed in me.

Sincerely yours,

J. EMMET HAYDEN.

PERSINGER AT BEST IN LALO CONCERTO

Distinguished American Violin Virtuoso Overwhelmed With Great Overtones of Rachmaninoff's Second Symphony Warmly Applauded

BY ALFRED METZGER

Unquestionably the predominating feature of the four pairs of symphony concerts which took place at the Curran Theatre on Friday and Sunday afternoons, November 30th and December 2nd, was the appearance of Louis Persinger, the distinguished American violin virtuoso and concert master of the San Francisco Symphony Orchestra, as soloist. Mr. Persinger could not place him as me adequate and more effective vehicle to reveal and present his special artistic characteristics than the famous Lalo Concerto in F minor. This is a work that gives an artist many opportunities to display his superior facilities and the very qualities that place him at the head of the usual category of accomplished artists. With this brilliant and thoroughly musically performance Mr. Persinger justified his position among America's foremost violin virtuosos.

Until only a short time ago there reigned in San Francisco and a most harmful prejudice against distinguished artists residing among us. Indeed, the fact that such artists thought it congenial to locate among us was regarded in certain quarters as a partial abdication of their artistic dignity. In other words those members of the musical public belonging to music clubs and other organizations actually penalized noted musicians for pitching their tent in our community by classifying them as "local"—as something just a little beneath those musicians who visit us occasionally, or who stay with us a short time during the summer.

While conditions in this respect are not entirely what they should be, the general attitude toward "resident" artists has undergone a vital change thanks to a determined campaign in defense of noted musicians which has been undertaken by leaders in musical life and supported and encouraged by this paper. Louis Persinger, both in the comments regarding his work published in the press and in the attitude of the various music clubs of the state and for some time of the managers, was done great injustice. He was relegated to the inferior category of the "local" artist and his distinction as a predominating factor in the artistic aristocracy of the world was not recognized at its proper angle.

But thanks to his unswerving patience, his unquestionable seriousness of purpose, his predominating artistic intellectuality, his fine sense of emotional values and his thorough submergence into his work brought ever additional respect and admiration until today the enthusiastic and prolonged ovations that greet his appearances as soloists match, and sometimes surpass, the attention accorded by our musical public to our visiting violin virtuosos. There is no question but that Louis Persinger is being at last recognized at "home," as he has been these many years in the East and abroad as one of the prominent artistic figures in the world of music.

And as such he appeared before us on this most recent occasion when he played the Lalo concerto in a manner to command our heartiest and warmest approval. We know of no violinist who possesses a more flexible nor more appealing tone, and no violinist who succeeds to a more impressive extent in his emulation of varying human sentiments. We know of no virtuoso who exercises greater facility and buoyancy in the employment of rare technical skill. He is a veritable poet of the violin. He is a master of tone, whose bow extracts tones that are all but vocal. The refinement of his style, the warmth of his expression, the submergence into the spirit of the composition and the plastic accentuation of his individuality combine to give him an art and a style that San Francisco has reason to feel, indeed, proud to have such an artist seated at the first desk of its symphony orchestra.

We always enjoy the melodious luxury of the Russian school of music with its vitality, with its rhythmic force, with its richness of orchestration and obviousness of thematic treatment. And among all Russian music there is none we enjoy more than that of Rachmaninoff, a master musician in every fibre of his being. This second symphony, while not elaborate or over-intricate, has many beauty spots which appeal because of their simplicity. The audience of the Curran Theatre, being one time the personification of musical grace and finesse and at another time permits passion to rule supreme, gave us an especially graphic reading of this work with its thrilling climaxes and its enchanting phrases. The audience of the Curran Theatre, expressed in no uncertain terms the enjoyment we ourselves derived from listening to this work.

The well known Variations on a Theme by Tchaikovsky by Arensky predominated by reason of its buoyancy and grace and, while not really new work, nevertheless added to the delight of the audience which rejoiced in the success of this program and gave Mr. Hertz and the orchestra the usual whole-hearted ovations.

MADAME KRISTOFFY'S ENVIABLE CAREER

Among the distinguished artists who have located in San Francisco is Madame Johanna Kristoffy, now one of our leading vocal instructors. Mme. Kristoffy, thanks to her splendid education and her practical experience, which began in Europe, is not only in America able to transmit to her pupils more than knowledge acquired elsewhere, she is able to tell them prospective fates which she accumulated through the troublous times of personal experience. Mme. Kristoffy came to San Francisco in 1915 as a member of the Royal Italian Opera Co., which enjoyed a series of artistic successes at the Alcazar Theatre. She scored special triumphs in

the roles of Desdemona in Othello, Aida, Marguerite in Faust and Santuzza in Cavalleria Rusticana.

During the infatuation with the city of San Francisco Kristoffy decided to make San Francisco her home and ever since she has contributed to the musical culture of the community, both as an artist and as an educator. At the Greek Theatre and at Festival Hall of the Exposition she sang the soprano part in the Habib Mater under the direction of Persinger, being very successful, and she interpreted this part during four seasons in succession. Later she sang in the Marriage of Figaro at the Greek Theatre and in Brahms' Requiem at the Harmon Gymnasium also under Steindorff's direction.

We never witnessed a more effective interpretation of the role of Aida than Mme. Kristoffy gave at the Greek Theatre in 1919 when Mrs. Whitney financed an unusually magnificent production of this spectacular opera. During the last year or two Mme. Kristoffy has been devoting herself almost exclusively to teaching, and since the best evidence of the capability of a vocal teacher is represented in the results she achieves with her pupils it is appropriate to mention here a few of Mme. Kristoffy's young disciples who are active in musical affairs.

Gertrude Tremmer, mezzo soprano, possesses a voice of dramatic timbre and a range from the low A to the high C. It is an evenly placed voice and its beauty is frequently admired by large and enthusiastic audiences at leading theatres. Theresa Blasinaque is a lyric soprano of fine quality who very successfully has done church work. Lolita McFarland, a lyric soprano of artistic accomplishments, has been singing with success at the Whitcomb, and Palace Hotels and before several prominent music clubs in the bay region. She invariably secured almost universal approval in her successes. Mrs. Steininger, a mezzo soprano of sufficient beauty to attract club ensembles recently opened a studio in Long Beach. Miriam Friedman's lyric soprano is heard to great advantage at church and club functions. Loretta Yacser, a mezzo soprano, who does not pretend to be a singer, is gaining steady progress with successful church and concert engagements. Surely Mme. Kristoffy is a very valuable asset to San Francisco's musical colony.

LARGE AUDIENCE HEARS MINETTI ORCHESTRA

Ambitious Program Headed by Beethoven's Fifth Symphony, Skillfully Interpreted, Arouses Enthusiasm Under Giulio Minetti's Direction

BY ALFRED METZGER

Scottish Rite Auditorium was crowded to the doors on Thursday evening, November 22d when Giulio Minetti raised the baton to begin the first concert of the Minetti Symphony Orchestra's fourth brilliant season. As a matter of fact Mr. Minetti has been conducting an orchestra during the last twenty years, but only lately has he enlarged the organization to symphonic dimensions, and obtained from the membership a proficiency very rare among young musicians who do not pretend to make music their means of livelihood. If we had not heard it with our own ears we would not have believed it possible that a body of young musicians, banded together for purposes of mutual artistic experience could have achieved such a high standard of musical performance, a comprehensive and effective reading. We certainly take our hat to Giulio Minetti for training these musicians to a degree where their performance of a classic by quasi dilettanti was unusually pleasing to listen to.

Owing to the lack of musical evidence that evening we unfortunately could not stay to hear the other orchestral numbers, but we certainly are free to state that if the interpretation of the Beethoven Symphony was a criterion by which to judge the rest of the program, which concluded with Mozart's Magic Flute Overture, it surely was one of the most enjoyable events heard in San Francisco during a concert season. No one can possibly overestimate the great service rendered by Giulio Minetti to this community in moulding the raw material of young students into matured minds where music is interpreted intelligently.

Harriet French, a brilliant young violinist and student of Mr. Minetti's, played the introduction and adagio from Vieuxtemps D minor concerto, and if she sustained her early artistic reputation, which no doubt she did, she provided a source of great pleasure to the audience. Lillian Birmingham was the vocal soloist and sang two groups of songs. Miss Birmingham always delights her hearers. Her originality of style, her endeavor to introduce new works, her careful selection of the best composition and her clear and concise delivery, combine to give her an appeal which we are glad to welcome. This was no exception to her usual welcome. The complete program was as follows: Symphony in C minor No. 5 (Beethoven), orchestra; (a) Les Larmes (from Werther) (Massenet), (b) Apostrophe (from Berger (Erdel)), (c) Alger le Jeune (from Werther), Lillian Birmingham; (a) Love Song (Wright), (b) March—Triumphal Creole (Kriens), orchestra; Introduction and Adagio from D minor Violin Concerto (Vieuxtemps), Harriet French; Dors Mon Enfant (for Strings) (Loret-Minetti), (a) There is a Garden (French), (b) The Rivals (Taylor), (c) The Robin Woman's Song (from Shanewski) (Cadman), Lillian Birmingham; Overture (Magic Flute) (Mozart), orchestra.

Marion Ford played the accompaniments very ably and in a manner that was in perfect conformity with Josephine Finnell proved a worthy concert master who is of great assistance to the organization. It was, indeed, a rare experience to enjoy such excellent music so well interpreted, and it is a mystery to us that Giulio Minetti's unquestionable genius as a conductor is not meeting with reader recognition and opportunities are being presented to gifted conductors to reveal their worth.

PACIFIC MUSICAL SOCIETY CONCERT

The Fairmont Hotel Ballroom was crowded to capacity on Thursday evening, November 22, when the Pacific Musical Society gave one of its regular concerts. The special attraction of the evening was May Muckle, the noted cello virtuoso, who has spent quite a time in San Francisco this season. She appeared three times on the program and distinguished herself as usual with her invariable artistry. Beethoven, Goossens and Warren were the masters whose compositions she interpreted, and, notwithstanding the wide dissimilarity of these works and the striking contrasts of their character, the cellist succeeded in giving each an interpretation significant of the artistic purpose which the composer has woven into it. Surely the genuine applause that expressed the unqualified sympathy of the audience was indeed well justified.

August Johnson, a baritone soloist, possessing a resonant and pleasing voice, sang a group of songs in a manner worthy of generous commendation and was accompanied by that splendid musician, Henrik Gjerdum, whose activity is such a worthy effort among our resident artists. Marion Frazer, a young pianist of unusual artistic gifts and of vast musically resources, played with fine intelligence and easy command of all the difficulties J. S. Bach's pretentious Italian Concerto. Miss Frazer's pianistic achievements are always gratefully acknowledged by any audience, no matter how select, and this was no exception to the general rule.

The complete program was as follows: Sonata opus 102 No. 2, in D (Beethoven), May Muckle, cello, Ellen Edwards, piano; Vocal—Aria (Simon Boccanegra) (Verdi), Love Song (Swedish) (Arbberg), Call me no more (Cadian), August Johnson, baritone, Henrik Gjerdum at the piano; Ithapsody opus 13 (Eugene Goossens), May Muckle, cello, Ellen Edwards at the piano; Piano Solo—Italian Concerto (J. S. Bach), Marion Frazer; Cello—Five Short Pieces (Purcell War-

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

San Jose, November 27.

Madame Georgette Leblanc gave an unusual program in the Morris E. Dailey Memorial Auditorium Thursday evening, November 15th, the initial attraction of the Colbert Concert Course for the 1923-1924 season. A large audience greeted Madame Leblanc, whose program was made up of dramatic readings, songs and interpretations. She was assisted by a young English pianist, Ellen Edwards, who played two excellent groups of solos, also accompanying Madame Leblanc in her songs. Miss Edwards is a graduate of the Royal College of Music of London.

Decidedly unusual, with her explanatory remarks about the changes made in the program, and bits of conversation about each number made in her charming broken English, Madame Leblanc took possession of her audience at once. Her recall number was for the third group, The Juggler, she said was written "by her about." The audience demanded a recall after her Habanera (Carmen), the concluding number of her last group, and she gave the tent scene from Monna Vanna.

Miss Edwards' interpretation of Debussy's Minstrels is particularly worthy of mention. For recall number of her second group she played the Chopin F sharp Nocturne. The program in full: (a) Gigue (Scriabin), (b) Two Choral Preludes (Bach-Busoni), Miss Edwards (a) Homeland (Gretchaninoff), (b) Flageolet (Casella), (c) Grand Souvenir No. 1 (Gaillard), (d) Danse le Gigue Bretonne, Madame Leblanc. Poetry of Van Lerberghe (Baudelaire), Madame Leblanc. Tower Scene from Pelleas and Melisande (Maeterlinck), Madame Leblanc. (a) Phalene (Philipp), (b) Prelude G major (Rachmaninoff), (c) Minstrels (Debussy), Miss Edwards; (a) Le Festier (Poulenc), (b) Le Petite Pie (Shavinski), (c) Habanera, from Carmen (Bizet), Madame Leblanc.

The third faculty recital at the College of the Pacific will be given by Nella Rogers, mezzo-contralto, and Allan Bacon, pianist, on the evening of December 4. Miss Rogers will sing the Ah! Mon Fils, in addition to some interesting and beautiful songs, while Mr. Bacon's outstanding number is the Paderewski Fantaisie with Miss Miriam Burton at the second piano and William Riley Smith, a pupil of Mr. Bacon, at the organ. The College of the Pacific announces the ninth annual performance of Handel's Messiah for the afternoon of December 16. The College Chorus and Orchestra will be assisted by Helen Fletcher Riddell, soprano; Ardis Carter, contralto; Hugh J. Williams, tenor, and Charles Lloyd, basso.

Charles Bulotti, well-known tenor of San Francisco, directed the local Rotary Club members with an interesting group of songs at one of their weekly luncheons. Dr. Charles M. Richards was the accompanist.

Mrs. Miles A. Dresskell, soprano, Miss Miriam Burton, pianist, and Miles A. Dresskell, violinist, gave an interesting program for the Elks in their club rooms. Miss Burton was the accompanist of the evening.

Marie Sunderlius, prima donna soprano of the Metropolitan Opera Company, who is making her initial concert tour of California, will appear in concert December 6th at the Morris E. Dailey Memorial Auditorium. Madame Sunderlius is under the management of Jessica Colbert, and will be the second attraction of the Colbert Concert Course for this season.

William Riley Smith, organist, and student in the conservatory, gave a vesper organ recital Sunday at the College of the Pacific. Mr. Smith is organist of First Church of Christ Scientist, San Jose. The first half of the program consisted of compositions by writers of the eighteenth and nineteenth centuries, Alfred Silver being a bit out of place chronologically, but in style linking Bach and Franck quite well. The last five numbers were by contemporary composers, four of them Americans, the other the great French organist and composer, Joseph Bonnet. The entire program was played from memory. His technique is astonishing in one so young, his registration always effective, and his memory extraordinary. The program: Chorale, O Sacred Head Once Wounded (J. Kubnauf); Prelude in D minor (N. Clerambault); Fugue on hymn, Saint Anne (J. S. Bach); Short prelude on B-A-C-H (Alfred J. Silver); Chorale in A minor, No. 3 (Cesar Franck); L'Adoration du tre Magi (The Adoration of the Three Wise Men) (Giuseppe Ferrata); Chorale-Prelude (on a Melodic fragment from a motet by Palestrina (Leo Sowerby); Scherzo in G, from symphonie for organ (Edward Shippen Barnes); Within a Chinese Garden (R. S. Staughton); Variations de Concert, with pedal cadenza (Joseph Bonnet).

Martha Susannah Fisher, the ten-year-old child harpist, pupil of Madam Carnis, gave a program at the First Congregational Church vesper service here Sunday.

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rent), An Absent One, A Little Cradle Song, Whims, So Seems It in My Deep Regret, A Sunday Evening in Autumn, May Muckle, Ellen Edwards at the piano.

AUDITORIUM SYMPHONY CONCERT

A great musical treat is in store for the patrons of the second popular concert (second series) of the San Francisco Symphony Orchestra, Alfred Hertz, conductor, to be given under the direction of the Auditorium Committee of the Board of Supervisors, at the Exposition Auditorium this Tuesday evening, December 11, at 8:20 o'clock. The first of this season's concerts was successful beyond measure and the coming event bids fair to crowd the spacious Auditorium to the doors. Conductor Hertz has chosen Schubert's unfinished as the symphony of the evening, the other orchestral numbers being Bizet's Suite L'Arlesienne and the overture to Goldmark's Sakuntala.

Albert Spalding, the greatest soloist of the occasion, is recognized as one of our most noted composers as well as America's greatest violinist. More than forty of his compositions have been published and his songs, piano and violin compositions have found their way on the programs of many of the most noted artists. In addition to the Wieniawski Concerto with the orchestra, he will be heard in a group of solos, in which he will be accompanied by Andre Benoit. There will be no increase in prices, seats ranging from twenty-five cents to one dollar, without war tax, and reservations may be made at Sherman, Clay & Company's.

The complete program is as follows: Symphony in B minor, unfinished (Schubert); Concerto for Violin, D minor (Wieniawski); Albert Spalding; L'Arlesienne Suite, No. 2 (Bizet); Group of Violin Solos—(a) Nocturne E flat (Chopin-Sarasate), (b) Hark, Hark, the Lark (Schubert-Spalding), (c) Introduction and Tarantelle (Saint-Saens), Albert Spalding; Overture, Sakuntala (Goldmark).

ANIL DEER

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Her program included several numbers of the very difficult but beautiful Hebrew music which she played in connection with the production of Jeremiah in the Greek Theatre at the University of California.

Miss Helen Fletcher Riddell, lyric soprano, gave a splendid program for To Kalon members and their friends on Thursday last. Miss Miriam Burton, pianist, whose work is a never-failing drawing card, added much to the program with her fine accompanying. The program in full: Songs from Shakespeare—(a) Where the Bee Sucks, The Tempest (Dr. Thomas Arne); (b) The Cuckoo Song, Love's Labor Lost, (Dr. Thomas Arne); (c) She Never Told Her Love, Twelfth Night, (Franz Joseph Haydn); (d) It Was a Lover and His Lass, As You Like It, (Thomas Morley); (e) If Music Be the Food of Love, Twelfth Night (John C. Clifton); (f) Over Hill, Over Dale, A Midsummer Night's Dream (Thomas Simpson Cook); Aria del Gioielli, from Faust, (Charles Gounod); The Answer (Terry); In the Falling Snow (Clarke); Spring (Buzzi-Peccia); The False Prophet (John Prindle Scott); Pale Moon (Logan); The Two Magicians (Pearl Curran); Life (Pearl Curran).

The Institute of Music was the scene for the weekly meeting of the Kiwanis Club Monday, when the club members were the guests of LeRoy V. Brant, Kiwanian and directors of the Institute. The new and beautiful parlors of the Institute were thrown open that day for the club's inspection, and delighted congratulations were showered on Mr. Brant on his permanent home for the school. Lena Christopher, artist pupil of Mr. Brant's, performed piano solos for the club and Katherine Palmor rendered vocal numbers.

Harriet Gasmore, contralto, daughter of Henry Bickford Gasmore, who is head of the vocal department at the Institute of Music, was accorded an ovation at her appearance with the London Chamber Symphony

Orchestra last Saturday. She was the only soloist on the program with the orchestra, and was obliged to repeat several of her vocal selections. She is a graduate of the University of California, and her entire vocal education was received under her father's tutelage.

Alice May Hitchcock, artist pupil of LeRoy V. Brant, gave a highly satisfactory recital of her advanced pupils at Mountain View last Thursday evening. Some four hundred friends and relatives of the pupils gathered to hear the progress made by the children.

SOUSA'S BAND

Sousa's famous Band, headed by the great "March King," John Philip Sousa, will inaugurate the new year musically, for under Selby C. Oppenheimer's management, the noted organization and its popular leader will present five distinctly different programs in the Exposition Auditorium on Friday, Saturday and Sunday nights, January 4, 5 and 6, with matinees on Saturday and Sunday, and two programs at the Oakland Auditorium Arena on Monday afternoon and night, January 7. Sousa's Band this year consists of over one hundred artists, special soloists and numberless novelties. It is one hundred per cent American, a fitting tribute to the essentially American institution that it has long since become. The personnel of the great organization is composed entirely of native players, and the length and breadth of the country has been combed to secure the finest players on their various instruments available.

For his engagements here, Sousa is now preparing typical Sousa programs, each of which will be entirely different, but all of which will include his newest and latest popular march, "Nobles of the Mystic Shrine," and, of course, the ever-popular "Stars and Stripes Forever," without which no Sousa program would be complete. The evening programs will include operatic selections, Sousa suites, classical and popular gems, while the afternoon lists are being compiled with a special appeal to the children, to whom special rates of admission will be accorded. Sousa tickets are now on sale at Sherman, Clay & Co.'s.

LEONIDA CORONI CREATES FINE IMPRESSION

Leonida Coroni, the Greek baritone, made his western debut before San Francisco concert goers at a recital given under the direction of Alice Seckels at Scottish Rite Hall, Tuesday evening, December 4. The audience was a large one, the greater percentage of which consisted of Mr. Coroni's fellow countrymen, who greeted the young artist with such enthusiasm that it amounted to a genuine ovation. Should Mr. Coroni appear here again in the near future he may feel assured of singing before an even greater multitude, but most certainly not a more appreciative one.

Mr. Coroni began his program with the aria from Giordano's Andrea Chenier, which was followed during the evening by several other operatic selections. It is easily perceived that Mr. Coroni's forte is directed along the more dramatic lines of vocal art than the lyric. The voice itself is far above the average baritone, rich and vibrant, tremendous in power and range. It is a voice that has been excellently schooled and equalized in scale, and Mr. Coroni controls it with an ease and surety which is indeed grateful to the ear. While Mr. Coroni is the possessor of this magnificent organ, he has not yet acquired the finer details of vocalization to stamp him as a true artist.

At the present time, Mr. Coroni's voice is much too voluminous for the more intimate surroundings of the concert hall, and I believe his voice would appear to better advantage in a vast auditorium or with the aid of an orchestra. If Mr. Coroni contemplates appearing as a song recitalist he will have to gain a command of such details as pianissimo and mezza voce tones, a concise and polished enunciation and a more poised and refined vocal style. There is not the slightest doubt but that Mr. Coroni should develop into an extraordinary singer for the material is there. His voice is unusual and he manifests a comprehension of the emotional contents of whatever he sings and possesses the technical skill to express it, but singing is similar to painting, in that the miniature painter uses a vastly different technique in his art than the landscape painter, and so it is with the vocalist. The operatic singer describes his story with a broader scope, while the lieder singer or interpreter of songs must display a more delicate, finer and a more intimate style.

Charles Hart assisted Mr. Coroni in the double capacity of accompanist and soloist, and in this choice of a co-artist Mr. Coroni displayed excellent judgment. Mr. Hart's accompaniments were delightfully sympathetic and of exceptionally good taste. As a soloist, Mr. Hart exhibited many fine qualities, among them being a brilliant technical equipment, a smooth, warm tone, a fine command of tonal gradations, as well as an innate conception of the composer's wishes. Both as an accompanist and soloist, Mr. Hart proved an artist of superior merits.

CONSTANCE H. ALEXANDRE.

SOPHIE BRASLAW CONCERT

Sophie Braslaw, contralto, who will appear in recital this evening, December 10, under management of the Elwyn Concert Bureau, is one of several of the great vocalists whose original ambition favored the pianoforte as a vehicle of their artistry. In some instances, artists who later won renown vocally, even had made debuts as pianists before they discovered that their voices were more valuable assets than their keyboard techniques.

Sophie Braslaw, for instance, was a pupil of Alexander Lambert in New York, and a most promising pianist. Mr. Lambert happened to hear her singing and insisted that her voice was so remarkable that a vocal career was preferable even to the bright pianistic future. Miss Braslaw was very young then, and the transition was made quickly; she was famous vocally at an age when most sinners are still learning to breathe properly. Incidentally, Miss Braslaw had a few pupils—and this was not so many years ago. One of them is now a professor of philosophy, and a remarkably young professor of philosophy.

Tickets for the Braslaw recital and all Elwyn Bureau attractions, including Jascha Heifetz, January 18, now on sale at Sherman, Clay & Company.

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CHRISTMAS ORATORIO

On Saturday evening, December 15, at 8 o'clock, in the Memorial Church at Stanford University, a performance of the Christmas Oratorio by Johann Sebastian Bach will be given by the University Choir and Orchestra, assisted by members of the San Francisco Symphony and the following soloists: Miss Winifred Estabrook, soprano; Mrs. Esther H. Allen, contralto; Mr. Carl Edwin Anderson, tenor; Mr. Austin Sperry, bass.

The Christmas Oratorio is not only one of Bach's greatest choral works, but also one of the masterpieces of all time. In its entirety it is a monumental work, consisting of six parts, one for each day of the Christmas Festival as celebrated in Germany. Each part is a half-hour in length, and the Stanford performance will consist of the first two sections only. In these two parts there are two magnificent choruses, Christians, Be Joyful, and Glory to God in the Highest, which call for virtuoso efforts on the part of the choir. There are two beautiful solos for alto, Prepare Thyself, Zion, and the Slumber Song; one for tenor, Haste, Ye Shepherds; and one for bass, King all Glorious. Interspersed are recitatives narrating the Christmas story, and chorales of exquisite beauty and deep religious feeling. The performance of this rarely-heard oratorio will be open to the public.

MRS. WARE'S PUPIL RECITAL

A number of the younger pupils of Evelyn Sresovich Ware gave piano recital at Sorosis Club Hall on Friday evening, November 23rd, which was so crowded that people stood in the hall. The program was so extensive, nineteen numbers comprising the event, that detailed review is impossible. However, every one of the young musicians proved that the teacher had carefully prepared them for their task and they were rewarded for their industry and adaptability by the enthusiasm of their large audience. The program was as follows: Tarantella (Risher), Dance of the Marionettes (Adams), Jeanne Devine; The Hopper-toad (Cramm), The Sailor Boy's Song (Nelson), George Britton; Awakening of the Birds (Lange), Two Pianos—Nell Coffinberry, Marie Becker, Theodosia Fontana, Josephine Peirano; Fur Elise (Beethoven), Clementine Violich; Curious Story (Heller), Witch's Revels (Schytte), Theodosia Fontana; Chasing Butterflies (Lemont), Evelina Sutich; Military Parade (Bilbro), Virginia May, Marjorie Fontana; Hide and Seek (Schytte), Valsette (Borowski), Josephine Peirano; March in March (Lange), Two Pianos—Clementine Violich, Francis Violich, Virginia May, Evelina Sutich; Minuet in G (Beethoven), Sunset (Torjussen), Nell Coffinberry; Allegretto (Bach), Butterfly Waltz (Friml), Virginia May; Pendant la Valse (Lack), Two Pianos—Marie Becker, Francis Violich; Tarantella (Piecconka), Marjorie Fontana; Dance Caprice (Grieg), March of the Dwarfs (Grieg), Francis Violich; Serenade Badine (Gabriel-Marie), Allegro—From Sonata—G major (Mozart), Valse—D flat major (Chopin), Marie Becker; Lohesfreud (Kreislere), Laura Husson; Air de Ballet No. 1 (Chaminade), Annie Lafon; Gondolieri (Nevia), Two Pianos—Giaccomina Luzzza, Laura Husson; Scarf Dance (Chaminade), Blanche Moncla; Marche Militaire (Bilbro), Two Pianos—Marie Becker, Francis Violich.

ELLEN VIRGINIA CLARKE'S DEBUT

One of the most promising and gifted young pianists we have watched appearing in public for the first time is Ellen Virginia Clarke, the 12-year-old pianist, whom Miss Eva M. Garcia presented at a piano recital in the South Room of Hotel Oakland on Friday evening, November 16th. The youthful musician had quite a pretentious program and interpreted it with the equanimity and the ease of an experienced artist. There is no question regarding the fact that Ellen possesses inborn talent, for she plays the compositions as if she actually knew what they meant. That is to say she puts expression into the phrases and she seems to realize that music is not merely a succession of notes.

The Bach Gavotte was interpreted with facile technique and fine accentuation. The Mendelssohn numbers were shaded with due regard for poetic sentiment. The Liszt Liebestraum received a very adequate phrasing far beyond the comprehension of the usual student at this early age. The same may be said of every number on the program. Miss Garcia has

every reason to feel gratified with the results she achieved in the training of this young talent which no doubt will gradually blossom into artistic bloom.

H. Arthur Garcia played several violin numbers with excellent judgment as to technical requirements and emphasis of sentiments and Miss Garcia played the accompaniments with that finish for which her playing is so worthily noted. The complete program was as follows: Gavotte (Bach-Saint Saens), Bavolet Flottant (Couperin), Ellen Virginia Clarke; Les Adieux (Sarasate), Valse Bluette (Drigo-Auer), H. Arthur Garcia; Prelude (Raindrop) (Chopin), Spinning Song (Mendelssohn), Rondo Capriccioso (Mendelssohn), Ellen Virginia Clarke; Scène de Ballet (De Beriot), H. Arthur Garcia; Doll Dance (Poldini), Melodie (Debussy), Prelude (Debussy), Liebestraum (Liszt), Ellen Virginia Clarke. Accompanist, Eva M. Garcia.

The Young Ladies' Choral Society, composed of thirty young ladies of the various Institutes of the Y. L. L., presented a costumed musical play, An Operatic Dream, arranged and directed by Joseph Greven in Knights of Columbus Hall on Friday evening, November 16th. In arranging this costumed operatic tableau performance the director had in mind to present the soloists of this society and Glee Club who have given considerable time and study to the cultivation of their



THEODOR SALMON

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voices an opportunity to appear in operatic solos. The soloists as well as the whole ensemble showed careful training in voice and stage presence. Following is the program: Part I—Girls of Boarding School return from General Rehearsal of Costumed Performance, planned for following day—their retire. Ensemble Duets—Minuet Entrance (Mozart), I Would That My Love (Mendelssohn), Chiming Bells (Wely), New Irish Lullaby (A. A. Needham), Mrs. Mary Morgan. Part II—(Dream Apparitions)—Prologue: Remember! (Adapted), Mae Panella; Elsa's Dream from Lohengrin (R. Wagner), Ethel Sweeney; Page Song from Hugenots (Meyerbeer), Peggy Stumpf; Voco di Primavera (Joh. Strauss), Aida DeMartini; Ensemble Duets—(a) Marcheta (Schertzing), (b) Flower Song (Lange), (c) In the Spring (Mendelssohn), Mercy Air from Robert the Devil (Weber), Rita Ford; Flower Song from Faust (Gounod), Edith Gallagher; O mio Fernando from Favorita (Donizetti), Elizabeth Reynolds; My Heart at Thy Sweet Voice from Sanson and Delilah (Solit-Saens), Carmelia O'Neill; Habanera from Carmo (Bizet), Agnes Paize. Part III—Following Evening: Girls gather, ready to leave for their Operatic Performance. Ensemble Duets (a) Up Quit Thy Bower (Schubert), (b) Serenade (Jaxone), (c) Over the Waves (Rosas).

Victor Lichtenstein will analyze and illustrate Schumann's B minor Symphony next Friday morning at Sorosis Hall at 12 o'clock, this being one of the Symphony-tunes which are now an important factor in the cultural life of San Francisco. They have been a mental stage and are now firmly established with a large audience always present. The Carnival of Animals by Saint-Saens will also be discussed and illustrated.



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ELFIE VOLKMAN'S CONCERT

A large and attentive audience assembled at the Italian Room of the St. Francis Hotel on Monday evening, December 3, to hear Miss Elfie Volkman, soprano, on one of the rare occasions when she appears in public. Miss Volkman is an industrious student, applying this word in the scholastic not the amateurish sense, who takes her art and herself very seriously. And in commenting on her concert we must take into consideration that Miss Volkman, like most resident artists, in giving a concert a year or less, burdens herself with the great responsibility of making her artistic reputation dependent upon this one appearance. When public appearances are so greatly dependent upon moods, physical condition and state of mind, it is hardly fair to judge by one appearance as to all the merits or demerits of an artist. Indeed, there is nothing so cruel, so devoid of delicacy and tact, and so unfair as a definite judgment of an artist's accomplishments from one hearing.

Every singer of refinement and sensitiveness is nervous—whether visibly so or not. And, naturally, such nervousness must exercise a certain influence upon the performer's artistic expressions. Miss Volkman is no exception to the rule. Only when a vocal artist is able to appear constantly and frequently in public can he or she regulate this state of nervous tension to a degree wherein it is hidden from the audience. And such a singer's qualities from one appearance a year. We found in Miss Volkman many evidences of vocal and emotional proficiency. She certainly has studied a repertoire of wide and extensive range and she interprets many of them with a warmth and fervor conformant to fastidious ideals. There are moments when some may not always agree with the artist in her ideas of interpretation, but differences of opinion are ever the result of public effort. In any event, the audience seemed to thoroughly enjoy Miss Volkman's interpretations and reward her with hearty applause at the conclusion of every one of her groups. Elaborate and fragrant floral tributes covered the platform and piano, and Miss Volkman has reason to consider her concert a success. The complete program was as follows: Vocal not tardar, from *The Marriage of Figaro* (Mozart); *Die Gebuche* (Schubert); *Botschaft* (Brahms); *Du Meines Hergens Knelein* (Strauss); *Heimkehr* (Strauss); *Wer hat dies Liedlein erdacht?* (Mahler); *Aria from "William Tell"* (Rossini); *L'escale* (Lalo); *Fantoches* (Debussy); *Teux Rabeys*; *L'oiseau Blue* (B. Dalcroze); *Bitterness of Love* (Dunne); *Snowdrop* (Gretschainoff); *Wings of Night* (Winter Watts); *The Singer* (Maxwell); *Clave-litos* (Valverde).

S. F. CONSERVATORY ACTIVITY

At the regular monthly recital given for the students of the San Francisco Conservatory of Music, Miss Ellen Edwards, the distinguished pianist, who has taken Miss Ada Clement's pupils during her absence in the East, was the soloist and rendered a group of Chopin numbers: "Phaenex" by Phillips, Prelude by Rachmaninoff, and "Skizze" by Albert Elkus.

On the second Monday of every month the advanced pupils of the San Francisco Conservatory of Music are giving special programs over the KPO radio. On Monday, December 10, the following program of sixteenth and nineteenth century music will be rendered: Brief lecture on Musical History; Vocal, "It Was a Lover and His Lass" (Thomas Morley), (written about 1598), selected voices from the children's chorus of the Conservatory; Gavotte (Lully), Pastoral (Scriabin); Miss Marian Clement, Vocal, (Francoeur-Kreier); Harvey Peterson; Vocal, Old Elizabethan Song (Bartlett), (written about 1598) lute accompaniment; Mrs. Melo; Piano, The Nun (Couperin), Sonata, D Major (Scriabin), Miss Ruth Cook; Vocal, Nymphs and Shepherds (Henry Purcell), (1600); English composer of seventeenth century; Mrs. Foster; Piano, Call the Birds (Rameau), Miss Margaret O'Leary; Vocal, Se Florendo e fedele (Scriabin), Air (from old French opera) (Colasse), Miss Irene Roberts; Concerto Royale, Three Movements (Couperin), Walter Levin, Harvey Peterson, Albert Schwab.

When this concert is given, Miss Clement and Miss Lillian Headhead will listen in at the station in New York.

SYMPHONIC ENSEMBLE CHRISTMAS PROGRAM

The Christmas spirit will dominate the program of the Symphonic Ensemble next Tuesday evening at the Bohemian Club. Director Alexander Salsavsky will feature a Requiem by Popper for three cellos, to be played by Max Gagna, Miss May Mukle and Miss Dorothy Pasmann. The program will also include a duet for violin and viola, composed in 1723 by Mozart, to be played by Messrs. Salsavsky and Patchcock. The latter, a Russian, received his education in Odessa, his birthplace, played in the principal cities and on coming to America was a member of the Symphonic Orchestra under Ossip Gabrilowitsch. He was playing in New York with success when Mr. Salsavsky engaged him to come to California. The other numbers will be an Arenzky Trio, D

minor, Op. 32, for piano, violin and cello, with Charles Hart, Messrs. Salsavsky and Gagna; the Tschakowsky Andante Cantabile for strings, wood wind and percussion; group of Christmas songs, Mrs. Ward A. Dwight, and a suite for strings and flute by Cesar Cui.

The ensemble is being presented by Alice Seckels and as a new body has attracted much attention, as it provides for a change of conductors and through lack of certain instrumental combinations. Wood winds, trumpet and strings are interesting musicians, especially those acquainted with the work of the Barrere Ensemble of New York, after which this local body is patterned. Demand has led to the sale of single admissions besides those for the season.

ZECH ORCHESTRA IN RARE PROGRAM

Unusually Ambitious and Extensive Program Effectively Interpreted Under the Skillful and Dominating Direction of William F. Zech

BY ALFRED METZGER

California Hall was fringed with a row of standees on Tuesday evening, December 4th, when the Zech Orchestra, under the commanding direction of William F. Zech, gave their second concert of the season 1923. Ever since the writer has been identified with musical journalism in San Francisco he has known and admired William F. Zech and his orchestra. No one has an idea what it means to train an orchestra of young musicians from the elementary period to the period of proficiency such as displayed by the Zech Orchestra on this occasion. As will be seen the program contained works by Mendelssohn, Beethoven, Massenet, Wagner and Tschakowsky. Surely an extraordinary task to set for a body of young musicians. But the result was most gratifying and the applause gladly bestowed upon these capable musicians and the energetic conductor was striking evidence for the success of Mr. Zech's mission.

Were it not for orchestras like this San Francisco would not have the material from which the big symphony orchestra is selected. The precision, intelligence and tone balance with which this program was rendered was a credit to the conductor as well as to the individual members of the orchestra and the precision with which the young players respond to the influence of their conductor was delightful to behold. Even such severe tests as the allegro con brio movement from Tchaikovsky's Eroica Symphony and Massenet's vigorous Phedre Overture did not put too severe strains upon the executive faculties of the orchestra, but received a most effective interpretation.

Richard Davidson, first violin; Frances Poser Chase, second violin; Milton P. Goldsmith, viola; and Frank Weiler, cello, interpreted the first two movements from Brahms' String Quartet No. 12 in a manner justifying the highest praise and exhibiting that facility of interpretative power which contributes so much toward an impressive reading of this master. George T. Morton, Jr., played Evening Star from Tannhauser on the cello with fine, mellow tone, artistic phrasing and gratifying intonation. He received a very spontaneous ovation from the audience.

Mr. Zech has reason to feel gratified with the remarkable success achieved by the Zech Orchestra on this occasion. While his effort in building up such a splendid educational institution may be tedious and often very disheartening, he has the satisfaction to know that his patience and endurance is rewarded with that success which is so great a reward for faithful service well performed.

The complete program was as follows: Overture Ruy Blas (Mendelssohn); Symphony No. 3 Eroica (Beethoven); Allegro con Brio (First Movement); String Quartet No. 13 (Mozart), (a) Andante, (b) Allegretto, Mrs. non troppo; Overture Phedre (Massenet); Evening Star (from Tannhauser) (Wagner), George T. Morton, Jr.; Marche Slave (Tschakowsky).

GEORGE LIPSCHULTZ' SYNCRONIZATIONS

We have frequently written about the splendid programs presented by George Lipschultz and his excellent orchestra at the Loew-Varfield Theatre and we have had no reason to change our mind in recommendations to the good will of our readers. This organization sponsored by the management of that popular picture palace. But today we want to call the attention of our readers to the musical setting arranged by George Lipschultz as the background for the fine feature pictures lately attracting crowded houses at the Varfield. A moving picture can not be changed from one that is technically deficient to one that is artistically superior by means of the music. But a comparatively uninteresting picture can be made more interesting and a good picture can be made better by adequate musical settings. Equally true it is that the best picture can easily be marred by music that is not suitable to its artistic atmosphere.

George Lipschultz expresses unusual taste in the arrangement of his musical settings. He accentuates the emotional scenes. He never introduces music that is cheap and unworthy of the character of the feature

picture. He never fails to accentuate humor or pathos and he never fails to give the proper emphasis to a thrilling climax. His music is carefully selected to meet the requirements of the scene and it is taken from selections that occupy most dignified positions among the musical literature of the world. We frequently find ourselves listening to the music while watching the pictures at the Varfield, and it is strange how much our enjoyment depends upon the suitable music Mr. Lipschultz furnishes. And we never experience this condition more effectively than when we attend other motion picture houses and discover unsuitable music set to brilliant spectacular productions. A. M.

HENRY EICHHEIM'S ORIENTAL INFATUATION

The attraction at the most recent of Ida G. Scott's interesting Fortnightly's at the Colonial Ballroom of the St. Francis Hotel on Monday afternoon, November 12th, was Henry Eichheim who gave an illustrated Lecture, assisted at the piano by Ethel Roe Eichheim, on "Comparisons of Oriental and Occidental Music." The enthusiasm which Mr. Eichheim entertains for Oriental music and the negligible attitude he assumes toward Occidental music impresses a disinterested listener with the conviction that Mr. Eichheim is the victim of an infatuation that surely gives force to the adage that Love is blind. Only one infatuated with Oriental music and indifferent toward Occidental music can make the statements that drip so easily from this lecturer's facile lips.

To tell an Occidental audience that it is a million years behind in musical evolution and advancement of the Oriental people is a statement hard to swallow without a smile. To sit by patiently when Bach and Beethoven are termed enslavers of music and Orientals the liberators require considerable endurance. To be told that the Orientals have different tones—only for each year—requires a credulity which not everybody possesses, and then to have these "facts" illustrated with instruments such as gongs, drums, bells and similar devices certainly present remarkable tests to one's imagination.

We agree with Mr. Eichheim that we have still much to learn about music, that the art is in its infancy and future centuries will cause remarkable readjustment and reconsiderations of musical laws and form. We also agree that Javanese music, for instance, with its marimbas and gamelans containing great beauty in the matter of tone color effects. We agree that the Oriental people as a whole are more universally appreciative of that which they term good music than the Occidental people are appreciative of that which cultured musicians regard as the best music. But when Mr. Eichheim tries to make us believe that Occidental music is far behind Oriental music in evolution and progress then he says something that he was not able to prove to our satisfaction with the examples and demonstrations he gave us.

The lecture was no doubt interesting and as a new addition to the musical discussion it fulfilled its purpose. But Mr. Eichheim will never live to see the day when he can impress an Occidental music lover with the superiority of Oriental music over that which Mozart, Bach, Beethoven, Wagner, Strauss and others cultivated and which the loving and intelligent listener knows is applicable to music and art as well as customs, and Oriental drama or literature, while always admired by Occidental connoisseurs, will never serve as a foundation upon which an Occidental drama or literature will be established. But Mr. Eichheim's facile address and Mrs. Eichheim's splendid pianistic art proved an unusually interesting feature of Miss Scott's pleasant evenings. A. M.

SONGS FOR THE LITTLEST ONES

Our attention has been called to a child's book of songs recently published by the Boston Music Co. "Songs for the Littlest Ones," words and music by Miss Cora W. Jenkins, the well known music educator. Many of the little songs are of the type which mothers and other young ones also for her talented baby niece who played and sang them at three and half and four years of age to the enchantment of every one who heard her.

That same joy is possible to all children where music is fostered and the home is made a place of joy and so it is with double pleasure that the Little Book illustrated most captivatingly by a Berkeley artist, is sent forth on its mission of educational development and charm. The last three songs in the book are acting songs Dollie, What Would You Rather Be?, Santa Claus Morning and The Doll's Christmas School, designed to include any number of children in the class room and wonderfully child-like they are in their appeal to the small musicians.

The Los Angeles Woman's Lyric Club opened its choral season with a concert on the 16th at the Philharmonic auditorium. Director Poulton has prepared a program of Christmas songs and the club will present Henry Hadley's Princess Kiyo with members of the club taking principal parts.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

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"POP" CONCERT PLEASURES LARGE AUDIENCE

Los Angeles, December 4.
A more wholesome and delightful way of spending a Sabbath afternoon cannot be conceived than being comfortably seated in the Philharmonic Auditorium with the Symphony Orchestra at its best, rendering a not too serious program with Mr. Rothwell at his stand inspired with keen understanding revealing to us the hidden emotions and romantic settings of some of our favorite well-known composers' works. Last Sunday's Popular Concert by our beloved Symphony Orchestra was one of these restful events bringing out varying and contrasting harmonies in the several numbers presented.

The program opened with the not well known "Moorish March" from the only opera (Boadicea) by Moszkowski, followed by the De Greef group of Four Old Flemish Folks Songs which were presented for the first time in Los Angeles. The orchestra won the audience, the continued applause calling for the repetition of one number.

Another interesting bit of elaborate instrumentation and a first-time-in-Los Angeles presentation was the Danz (Paganini) No. 2, Op. 31, by Leone S. Silegalla. The two Norwegian Danzes, Op. 35 reflect the characteristics of their composer, Edward Grieg, known as the incarnation of the strong, vigorous, breezy spirit of the land of the midnight sun were rendered with finesse and delicate shading.

A fitting climax to this interesting program was the gorgeous tremendous Paris Version of Bacchanale from Tannhauser, while the closing number "Beautiful Blue Danube" by Strauss was a close second in beauty and precision of execution.

Ettore Campagna, grand opera baritone and well-known as a singer and pedagogue here, was heard to splendid advantage in his characterization of Leporello in the aria from Mozart's Don Giovanni. Rich and full of resonance is his voice, and the aria gave ample scope for his dramatic tendencies in interpretation. His manner is most pleasing, his artistry convincing and so great was the ovation given him by the audience he was obliged to repeat his second superb number the "Credo" from Verdi's opera "Otello" which is regarded as a masterpiece of invention. The orchestra in both numbers afforded splendid support in accompanying this splendid artist.

LOS ANGELES TRIO IN ARTISTIC PROGRAM

Always attracting a fine discriminating audience this splendid trio again appeared in a most interesting program. One outstanding feature of the evening was the first-time-in-America presentation of the C minor Trio by the modern French composer, Gabriel Pierné, which was rendered with understanding and due regard for the composer's intentions. Each member of the trio, May MacDonald, Hope, pianist; Calmon Luboviski, violinist, and Ilya Bronson, cellist, appeared in splendid form. The Strauss Sonata for cello and piano was beautifully done and the Quartette in G minor by Brahms in its absolute classic form with Herman Kolodkin, violinist, as guest artist proved most interesting with the scholarly treatment of these instruments. Mr. Kolodkin displayed dexterity use of his bow and delighted all with the warmth of his tone.

SUPERB ART OF TITO SCHIPA TRIUMPHS

So great was the demand for seats at the recent concert given by Tito Schipa and so great his magnificent display of the vocal art that Mr. Behymer immediately arranged to afford another opportunity for music lovers to hear this master song painter.

On last Saturday evening the "overflow" which failed to gain admission at the Philharmonic to hear this great tenor the previous week, filled to capacity Trinity Auditorium for an encore concert where a most appreciative audience never assembled before a more generous artist who by the way sang fully two dozen numbers including his encores on this occasion.

The perfection of his singing was shown to superb advantage in the always present Caro Mio Ben and Handel's Where'er You Walk. These beautiful songs were sung with fine feeling and sentiment. Mr. Schipa's clear warm velvety tone and perfect diction never for a second failed in hiding his vast audience spellbound in breathless stillness.

The arias from "Martha" and "Mignon" were exquisitely interpreted giving new color and life to these familiar numbers.

His rendition of "La Fariolletta" won much applause for its remarkable technical display. In fact each number of his delightful program was as a beautiful miniature in this collection of art gems of which his program consisted.

We were so glad he sang mainly in French and his native Italian for his English though perfect in diction at intervals was faulty in pronunciation. His very gracious manner and pleasing presence was most impressive. After the close of his program Mr. Schipa gave as an encore a superb rendition of La Donna Mobile from Rigoletto which so enthused the audience



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Clifford Lott is one of the best known baritones and teachers on the Pacific Coast. His appearances in Concert are accorded high praise by all the critics and his success as a teacher is nothing short of remarkable. In his studio, as well as for all his concerts, Mr. Lott requires the famous art piano, the

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that a burst of applause interrupted the song for a moment after an intensely interesting phrase. Mr. M. Schipa has attained a great height in artistry and no singer who has appeared in Los Angeles has achieved greater triumphs with critics and public than this Italian tenor with the gorgeous lyric voice who is a great exponent of the true though seldom heard bel canto.

The assisting artist, Mr. Frederick Longas, proved himself no less soloist than accompanist. In every instance he rendered the piano part in splendid complement to the vocal program. He played a Chopin number and Faderewski's Minnet, Granada by Albeniz and a composition of his own called "Jota" which was described later to us by a musician present as a "potpourri of refined jazz." It being ultra modern in style we quite agreed. His artistry in presentation made a splendid impression on his audience and after each group he responded graciously with encores.

As a whole this concert proved to be one of most enjoyable and entirely artistic merit and these artists made an enviable impression on musical Los Angeles.

Calmon Luboviski, whose pupils are gaining recognition throughout the West, has the extreme satisfaction of seeing his thirteen-year-old pupil Lois Putitz, exploited by the Associated Press as the "greatest known violinist for her age." Her picture has appeared in many newspapers throughout America. Besides his successful teaching Mr. Luboviski is being kept very busy with concert work, having filled fourteen engagements in October and ten in November. He will be the soloist with the Los Angeles Chamber Music Society at the Gamut Club on December 7th.

Bonnie Helen Mackintosh, the Scotch prima donna, assisted by Linnie Lee Guess, pianist and accompanist, and Archie Wade, flutist, gave a very worthy recital at the Southern California Recital Hall last Thursday evening under Miss Newcomb Prindell's management. Aside from interesting Scotch songs done in her own inimitable manner she sang more brilliant selections in her closing group, including The Wren by Benedict and Charming Oiseau by David. Linnie Lee Guess gave several piano classics and accompanied Miss Mackintosh and Mr. Wade, the flutist, effectively. Mr. Wade's numbers proved of special interest since flute numbers are comparatively rare on recital programs. The small audience demonstrated largely its appreciation for the work of these young artists.

Marguerite Namara, a Los Angeles singer who has gained international prominence for her grand opera performances abroad as well as with the Chicago Grand Opera Company, recently gave a thrilling interpretation of Mimi in La Boheme at the Opera Comique in Paris. Her many friends in this city will be interested in knowing that the management of the Opera Comique has already contracted with Mrs. Namara for appearances in La Traviata and Manon.

The Sherwood Music School gave another pupil's recital Saturday afternoon, November 24th, when the work of the following teachers was exhibited: Mr. Youngfelt, Edith McKenzie, Ray Hand, Daisy Mauer, Charles Pemberton, Ella Hart, Gilda Marchetti, Dr. Winkler, H. A. Clapperton, Morton Mason and Harry Girard. Adele Lauth arranged the program.

Miss Viola Ellis, who it will be remembered, sang the role of Amneris in the "Bowl" production of Aida in September, has gone to New York to make records for the Gennet phonograph company. Miss Ellis expects to fill several concert engagements before return-

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ing to Los Angeles to resume her coaching with Alexander Bevani in this city to whom she gives much credit for her summer's success in the opera.

Philip Tronitz, the distinguished Norwegian pianist, has been heard at several clubs recently among which were the City Club when he played a Moskowski concert study, at the Wa Wan Club where his numbers included works by Sinding, Liszt and Chopin. At the Junior Wa Wan Club on November 21st Mr. Tronitz gave an instructive illustrated lecture on Norwegian music.

The Fitzgerald Music Company gave to the music lovers of Los Angeles another rare treat in an invitational concert last Tuesday evening when Brahms van den Berg, renowned pianist and Flora Myers Engel, popular soprano, gave a most pleasing program at Trinity Auditorium. The brilliant technique and authoritative renditions by Brahms van den Berg displayed musical intelligence of merit while Mme. Engel's colorful voice was a delight as usual and her numbers were admirably executed.

Jeannette Rogers, first flutist with the Metropolitan Orchestra, was honored by the orchestra members with a banquet of beautiful appointments. Nearly a hundred guests were present this occasion being also the wedding anniversary of Mr. and Mrs. T. C. Colonus.

The Los Angeles Flute Club gave its seventh anniversary concert at Bivaud Auditorium last week, being assisted by Miss Ruth Hutchinson, soprano; Mr. Homer Grunn, pianist; Miss May Hogan, harpist; Antonio Raymond, clarinet; Achille Heynen, bassoon, and Karl Chupka, horn. The accompanists were Mesdames Harry Baxter, Harry Knox and Sidney Exley. Friends who attended this unusual recital say it was most enjoyable.

Hallet Gilberte, famed for his lovely song compositions which are used by many nationally known artists on their programs throughout America, has recently returned from a concert tour in New York and the New England states and has purchased a beautiful new home at 1175 Oakland avenue in Pasadena. Mr. Gilberte says he has many engagements to play his songs for well known singers in concert in and about Los Angeles during this season.

Max Donner, one of America's foremost violinists and five years head of the violin and ensemble of the music department of the University of West Virginia and concert master of the Seattle Symphony Orchestra, has not long since opened a studio at 1675 North Michigan avenue, Pasadena, California, where he is continuing his creative musical work, being a composer of exceptional ability. He is another valuable asset to Southern California musical circles.

Otto Hirscher, well-known concert organist, gave an interesting concert at the Owensmouth High School recently, where he has charge of all the glee clubs and choruses and teaches both piano and organ. Another recent organ recital given by this popular organist was at the Church of Our Saviour in San Gabriel when he was assisted by Miss Margaret Atwater, soprano. On December the first Mr. Hirscher assumed his new duties as director of music and organist at the First Presbyterian Church of Glendale and still retains his studio in the Southern California Music Company building.

Ashley Pettis, distinguished among American pianists, has been featuring his all-American programs throughout the East with sensational success. At the Pine Arts Theatre here on Wednesday evening, we are told, his concert was especially interesting not only for its national appeal but for its truly artistic rendition. Mr. Pettis has given much time and study in arranging his programs from the best musical literature by American composers and is conceded to be an authority on program building. It is regretful that more music lovers did not attend this concert.

The Westminster Choir of Dayton, Ohio, Finley Williamson conducting, gave a superb concert in Oxford, Ohio, at Western College recently to a most enthusiastic audience. The choir undoubtedly ranks with the best choral organizations in America as their singing has artistic finish and splendid tone quality.

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Vahdah Olcott Bickford and Zarh Myron Bickford, formerly from New York City where their successful appearances in concert and teaching the stringed instruments mandolin, guitar and mandocello established for them a splendid record, recently gave a most pleasing program at the Southern California Recital Hall. Their program comprised numbers written especially for these instruments of romance by Mr. Bickford and several arrangements of familiar songs from Nevin, Macdowell and Cadman. The Concerto for Guitar by Mr. Bickford was awarded the Gold Medal at the Italian Bazaar at Grand Central Palace in New York City in 1916.

The Russian String Quartette is another new stringed instrument ensemble which has come forth suddenly to claim its place in Los Angeles concertgoers consideration. The personnel including Calmon Lubovitch, first violinist; Ossip Iskink, cellist; Herman Kolodkin, viola, and Maurice Stof, second violin, speaks a truly artistic organization as each member has attained great heights in the world of music. An opportunity will be given the Los Angeles public to hear this organization on next Friday evening at the Ganutt Club.

The Philharmonic Orchestra through the courtesy of Mr. William A. Clark, Jr., gave the first of a series of school concerts last Thursday afternoon in the Philharmonic auditorium. The proceeds of the pupils' admissions are to be reverted to the music departments of the schools to further the cause of music.

Olive Hill School, located on the summit of Olive Hill at 1645 North Vermont avenue, gave a delightful musical program and reception on last Tuesday afternoon. The program was given on the lawn in the sunken garden with a background of pine and spruce trees, an ideal setting for the picturesque and original Pilegrim's dance. "The Spirit of Thanksgiving," which was delightfully interpreted by Miss Helen Girvin, the 12-year-old daughter of Mrs. Helen Girvin, who is the director of this paradise of childhood. Margaret E. White, pianist, formerly of the University of Southern California, gave several numbers in truly artistic style and proved herself an apt musician in her clever improvisations which she used in accompanying Miss Girvin's dance. Gladys Burch Dale, violinist, also contributed pleasingly to the program with Mrs. Paul Chase as her accompanist.

Work of pupils of the school was exhibited in sculpturing and dancing and the guests were permitted to walk about the grounds and visit the new school building which is being erected by Albin Barnsdale, the owner of Olive Hill, with the vision of an art center of large proportions which will eventually spring from this splendid nucleus.

This is a wonderful work already started by these far-seeing women with the co-operation of the finest educators in California, among whom are Christine Shultz, formerly of the University of California, who has charge of the intermediate grades; Edith Swartz, supervisor of the primary department; Professor Scott Lewis, natural sciences; Ella Buchanan, sculpture; Mrs. Edward Vyskal, painting and drawing.

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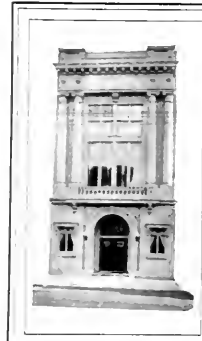
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Lawrence Tibbets, whose operatic career is being watched with keenest interest by his many friends and admirers, made his initial appearance at the Metropolitan Theatre in New York City last Saturday in the role of Valentine in the opera Faust, with Chaliapin and other equally renowned artists in the cast. All Los Angeles is rejoicing in his marked success in this his debut, and we know we shall hear more of even greater triumphs of this young baritone, ere the opera season closes.

MUSIC IN THE THEATRES

Maurice Lawrence, orchestra leader at Grauman's Million Dollar Theatre, has arranged a musical setting of the opera "Rosita," by the composer of the new picture "Rosita," being remounted by the company in Spaulding House. Lawrence has composed a song called "Rosita" which is used effectively at the performance.

Sid Grauman, who has for so many years been a leading light among our California entertainment enterprises, has recently disposed himself of three of his theatres, the Million Dollar, Rialto, and Metropolitan, retaining the Hollywood Egyptian Theatre. Al Kaufman, manager of the Famous Players-Lasky Corporation of the theatres, has already taken up his new responsibilities.

Carl Elinor, director of music at the California Theatre, has been presenting Rachmaninoff's popular "Prelude in C sharp minor" as a special number on the program with the entire orchestra and two pianos. A pupil of Rachmaninoff's, Salvatore Santaella of Petrograd, played one of the pianos and Glenn Knight the other. Chio de Verde, a French violinist who possesses fine technique, a pupil of Marteau, is also being featured.

Adolph Tandler is personally responsible for the magnificent musical setting for the showing of "The Hunchback of Notre Dame" at the Criterion Theatre. He has admirably adapted selections from the opera Mignon, with solos in the overture rendered by James Overton, violin; Ossip Giskin, cello; H. Baldwin, clarinet; B. Adams, flute; F. Mitz, horn and E. Swanson, harpist. These numbers are receiving generous applause. Another musical novelty which is used with the picture is a chorus of girls singing a Verdi number behind the scenes. This is an innovation arranged to introduce "atmosphere" by the De Rerat-Bostick Company.

ZOELLNER QUARTET AT BILTMORE HOTEL

The Zoellners, whose exquisite artistry was heard to advantage in the first concert ever held in the Biltmore music room, will give their second concert in their series in the same elaborate surroundings on Monday evening, December 16. The acoustics and the beautifully decorated music room lends itself ideally to the interpretation of chamber music—such as played by the Zoellner Quartet—this was the unanimous opinion of all the music lovers present at the opening concert.

The program for Monday is one of the best, contrasting the old masters with the ultra modern. The numbers are Quartet Op. 76, No. 1 by Haydn; Clarinet Quintet Op. 105 by Mozart and Romantic Serenade Op. 25 by Jean-Philippe Rameau. The assisting artist in the Mozart Quintet will be Carl Kuehne, formerly clarinet soloist with the Russian Symphony Orchestra in New York also with the Minneapolis Symphony Orchestra.

ANNA CASE TO SING HERE SOON

On Sunday afternoon, December 16th, Anna Case, noted American soprano, will appear at the Columbia Theatre, as the last of the Selby C. Oppenheimer "Pop" concert artists before the holiday season, in what will also be her only recital in San Francisco on her present tour. Miss Case has not been heard in San Francisco in a number of years. The rise to fame of Anna Case is one of the achievements in American music. Coming from obscurity to general notice in an uncommonly short space of time, the noted prima donna stepped on the Metropolitan stage and in a slight, established herself as one of the nation's operatic favorites. With the noted composer-pianist, Charles Gilbert Spross presiding at the piano, the following list of songs will be

rendered, each and every one of them a rare and beautiful gem: (a) Separazione, Old Italian (arranged by G. Scambati). (b) "Non, je n'ai plus au bois." Old French (arranged by Weckerlin). (c) Care Selve, from the opera "Atalanta" (Mancini). (d) Alleluia (Mozart). (e) Tote mich, aber liebe mich (P. Tschakowsky). (f) Wiegengesang (P. Tschakowsky). (g) Therese (Brahms). (h) Der Schmied (Brahms). (i) Guitares et Mandolines (Gabriel Grovlez). (j) Chanson legere (D'Erlanger). (k) Le Beau Reveil (A. Fletier). (l) Mon Moulin (Gabriel Pierné). (m) Prayer (Perceval Garatti). (n) L'Est-ce que l'Amour (Maurice Besler). (o) Good Night (Rubinstein). (p) The Answer (Robert Huntington Terry).

FAMED ELENA GERHARDT NEXT WEEK

Among the most appealing recitals of the current season will be those shortly to be furnished music lovers by Elena Gerhardt, the world famous "lieder" singer and interpreter of art songs. Gerhardt will appear in the ballroom of the St. Francis Hotel on Monday afternoon, December 17th, and in Oakland on Friday night, December 21st, in two entirely different programs. The magnificent works of such of the masters as Schumann, Schubert, Erich Wolf, Richard Strauss, Beethoven, Brahms, etc., and in their original tongue besides which Gerhardt, whose interpretations of these classics admittedly knows no equal, will include many specially chosen works from the most important and English composers. Selby C. Oppenheimer, under whose management Gerhardt appears in California, states that the above recitals will positively be her only appearances in San Francisco and Oakland this season. Real music lovers will assuredly take particular delight in these superb events, for it is all too long a time since it has been their privilege and good fortune to hear such a colossal artist as Elena Gerhardt in her special line of endeavor.

PACIFIC MUSICAL SOCIETY

The Pacific Musical Society, Mrs. William Banks, president, presents the following program on December 13th, Thursday evening, 8:30 o'clock, at the Fairmont Hotel: (a) Valse Caprice (Nordraak). (b) Etude (Neupert). (c) Summer Song (Merikanto). (d) Marche Grottesque (Liszt). (e) Mass, piano soloist (Nordraak). (f) The Song of the Sea (Liszt). (g) The Song of the Sea (Liszt). (h) The Song of the Sea (Liszt). (i) The Song of the Sea (Liszt). (j) The Song of the Sea (Liszt). (k) The Song of the Sea (Liszt). (l) The Song of the Sea (Liszt). (m) The Song of the Sea (Liszt). (n) The Song of the Sea (Liszt). (o) The Song of the Sea (Liszt). (p) The Song of the Sea (Liszt). (q) The Song of the Sea (Liszt). (r) The Song of the Sea (Liszt). (s) The Song of the Sea (Liszt). (t) The Song of the Sea (Liszt). (u) The Song of the Sea (Liszt). (v) The Song of the Sea (Liszt). (w) The Song of the Sea (Liszt). (x) The Song of the Sea (Liszt). (y) The Song of the Sea (Liszt). 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FIRST CALIFORNIA MUSIC FESTIVAL

(Continued from Page 1, Col. 4)

these occasions. For it must be remembered that this festival is not a purely local affair. It embraces the entire territory of Northern California from Oregon's border line to Fresno or beyond. So that those participating in the event will appear before two-thirds of the entire musical public of California. There is no doubt in the mind of this writer but that thousands of people from this part of the State will travel to San Francisco to witness the first truly great music festival ever given West of the Rocky Mountains, and that will add their applause and cheers to those of us who love music with all our heart and all our soul.

The fourth concert will prove of the most artistic importance to those of us who regard music as a vital issue in our life. It will include Beethoven's immortal Ninth Symphony. If any of our readers have heard Mr. Hertz conduct this same Beethoven symphony during the Exposition year they will be able to obtain an idea of the pleasure and gratification that is in store for them. On this occasion the orchestra and chorus will be more than twice as big as it was before and Mr. Hertz will have a much longer time to devote to its preparation. Therefore, this fourth concert of the Festival will form a worthy climax to the most ambitious and most magnificent effort ever put forth to present before the musical public of California a musical enterprise of the greatest magnitude. At the same time, this concert will celebrate the hundredth anniversary of the first performance of the Ninth Symphony in Vienna in 1824, and those music lovers who always enjoy the works of the master will have an opportunity to honor him both by their attendance and by participating in such a grand occasion.

Now then, let us forget personal prejudices, let us once and for all set aside little individual vanities, let us see how many there are of us who are sufficiently endowed with a true affection and love for the art and for our community to stand side by side in an endeavor to make California famous before the entire musical world. Let us contribute toward breaking the record of attendance at any music festival in the world. And, by the way, let us not forget that there can not be any possible chances for financial gain. This festival can not become a commercial enterprise, just as little as the symphony orchestra will ever net any profits to the Musical Association. The music festival will be the result of the generosity, the bigness of heart, the enthusiastic co-operation, the genuine affection for music and the result of the work of our teachers, choral societies and church choir directors put to the test of artistic efficiency of the most severe and highest category. How many singers are willing to voluntarily submit to this test? How many are willing to unselfishly place upon the altar of music the sacrifice of their service? How many are there to love their art sufficiently to stand the severe requirements necessary to become a member of this chorus? How many are there willing to submerge their greed for financial remuneration in the flood of unselfish service to their community as an artistic cen-

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VOL. XLV. No. 11

SAN FRANCISCO, MONDAY, DECEMBER 17, 1923

PRICE 10 CENTS

L. A. PHILHARMONIC IN GREAT PROGRAM

Walter Henry Rothwell Conducts With Fire and Enthusiasm Large Audience to Frequent Demonstrations
—Alexander Roman Plays Tchaikowsky Concerto

BY ALFRED METZGER

One of the very best concerts we have heard from the Philharmonic Orchestra of Los Angeles, under the direction of Walter Henry Rothwell, was the fourth Popular Concert given at the Philharmonic Auditorium in Los Angeles on Sunday afternoon, December 9th. There was a very large audience in attendance and there was apparent an enthusiasm and cordiality such as we have rarely witnessed in the Southern Metropolis. Evidently Mr. Rothwell is making good with the public, for the warmth of the reception accorded him could not be found fault with. The opening number of the program consisted of Massenet's Overture Phedre. It was given a most effective interpretation. The virile, inspiring accents were negotiated with precision and inspiring dash, both orchestra and conductor receiving and earning a hearty ovation.

There was elegance and grace in the interpretation of the Glazounow La Danse de Salome op. 90 No. 2, the seductiveness and dramatic power of which was graphically emphasized by Mr. Rothwell and his men. Alexander Roman, one of the first violins of the Philhar-

GIFTED STUDENTS PLEASE LARGE AUDIENCES

Mansfeld Piano School Presents Three Skillful Pianists—Jule Routhort Does Credit to Mischa Lhevinne. Frances Wiener and Evelyn Biebesheimer Entertain Fairmont Hotel Audience

Among the numerous programs presented during the course of a week in San Francisco we are only able to devote a limited space to students' recitals. In this issue we shall devote attention to three concerts that have taken place recently. Among these is specially worthy of mention the Piano Recital given by the Mansfeld Piano School, which took place at the Fairmont Hotel on Friday evening, November 30, in the presence of an enthusiastic audience that crowded into the charming auditorium. Three students were presented on this occasion, all of whom may be classed as distinctly artistic in their expression. Miss Margaret Snooko played the opening group of compositions and exhibited that fluency of technic in and that taste in phrasing which one has become used to from students of this school. The young artist received hearty recognition for her excellent work.

Miss Gretchen Spitzer exhibited special talent and included in her program works by Chopin, Wagner-Liszt, Schumann and Weber. Among the compositions she interpreted were a number of exceptionally difficult works, and the ease and intelligence with which this young pianist interpreted the difficult pieces is ample evidence for the thoroughness of her training and the natural instinct for pianistic art. Miss Frances Marshall concluded the program with a group of six representative piano compositions which she interpreted with finish and musicianship. This young artist is specially gifted not only in the matter of technical skill, but equally so in the matter of adequate emotional coloring. The ovation she received at the conclusion of her numbers was indeed well justified. Mr. and Mrs. Mansfeld, as well as the students who participated on this program, are entitled to feel proud of the achievements recorded on this occasion. The complete program was as follows: (a) Trio (Sleigh Ride) (Tchaikowsky), (b) Lullaby, op. 4 (Kjerulf), (c) Military Polonaise, op. 40 (Chopin), (d) Rhapsodie Hongroise, No. 8 (Liszt), Miss Margaret Snooko; (e) Ballade A flat, op. 47 (Chopin), (f) Nocturne, op. 23 (Schumann), (g) Spinning Song from "Flying Dutchman" (Wagner-Liszt), (d) Dreams from "Tristan and Isolde" (Wagner), (e) Rondo brilliant, op. 42 (Weber), Miss Gretchen Spitzer; (a) Herold—Elegique (Liszt), (b) Caprice (Cecil Cowles), (c) Valse d'Amour (Moszkowski), (d) Crescendo (Per Lasson), (e) La Jongleuse (Moszkowski), (f) Intermezzo en Octaves (Leschetizky), Miss Frances Marshall.

Jule Routhort, the thirteen-year-old pupil of Mischa Lhevinne, received enthusiastic approval on the occasion of his public appearance at the St. Francis Hotel on Friday evening, November 23. He played an exceptionally taxing program, beginning with the Greig Sonata, op. 7, and ending with the Liszt E flat concerto. Considering the difficulties underlying the performance of such a program, young Routhort acquitted himself most creditably. The committing to memory of such a program is in itself a task of considerable magnitude, and the young pianist, both from a technical and interpretative standpoint, astonished his audience with the fluency of his interpretations. There is no doubt but that Jule Routhort, provided he continues to study on the same lines he has done in the past, is destined to make his mark in the musical world.

Ruth May Friend, one of California's most delightful vocal artists, assisted the young pianist on this program and was cordially received by reason of her pliant, clear and delightful voice and her sincerity and seriousness of interpretation. We shall take advantage of another occasion to speak in more detail of Miss Friend's vocal artistry. The program was as follows: Sonata Opus 7 (Edward Grieg), Master Jule Routhort; Fantaisie Impromptu Revolutionary Etude, Scherzo in B Flat Minor (Frederick Chopin), Master Jule Routhort; Russian Song—Ye Dear Fleeting Hour (Dergomysky), Flower of Love (Borodine), Lilacs (Rachmaninoff), Be Not So Coy, My Pretty Maid (Rubinstein), Ruth May Friend, accompanied by Marjorie MacDonald; Polichinelle (Serge Rachmaninoff), Staccato Etude C Major (Anton Rubinstein), Rhapsody No. 8 (Franz Liszt), Master Jule Routhort; Roscote Clouds of Evening (Brahms), The Sleep That Flits on Baby's Eyes (Tagore) (Carpenter), A Lake and a Fairy Boat (Hecker), The First Robin (Hughes), Ruth May Friend, accompanied by Marjorie MacDonald; Concerto in E Flat (Franz Liszt), Master Jule Routhort, orchestral accompaniment on second piano, Mischa Lhevinne.

Frances Wiener and Evelyn Biebesheimer, violin pupil of Sigmund Anker and piano pupil of Catherine B.

Swint, respectively, gave a joint debut recital at the St. Francis Hotel Ballroom on Tuesday evening, December 4. Frances Wiener charmed her hearers with her smooth, true tone on the violin, her well developed emotional faculties and her ease of hearing. She played the most difficult works with thorough appreciation of their values. Evelyn Biebesheimer showed the thoroughness of her training by her accurate interpretation, her earnest endeavor to obtain the most artistic results without too much effort and her deliberation in bringing out every nuance in her phrasing. Both young musicians are a credit to their teachers and have reason to look forward to a bright future. The program was as follows: Sonata, Opus 27 (Moonlight) (Beethoven), Evelyn Biebesheimer; Third Concerto, Opus 61 (Saint-Saens), Frances Wiener; (a) Arabesque No. 2 (Debussy), (b) Prelude C Sharp Minor (for left hand) (Scriabine), (c) Scherzo B Minor, Opus 29 (Chopin), Evelyn Biebesheimer; Symphonie Espagnole (E. Lalo), Frances Wiener; (a) Etincelles, Opus 36, (b) Valse in E Major (Moszkowski), Evelyn Biebesheimer; (a) Walkers Preslaid from The Meister-singer (Wagner-Wilhelm), (b) Le Trille du Diable (Tartini), (composed in 1730), sonata for violin and piano, Frances Wiener and Evelyn Biebesheimer.

MABEL RIEGELMAN'S SUCCESS AS PEDAGOGUE

Since Mabel Riegelman, the distinguished prima donna soprano and concert artist, has announced her decision to devote some of her valuable time to teaching a number of ambitious and naturally endowed vocal students, several aspiring artists have taken advantage of this remarkable opportunity to receive first-hand



WILLIAM E. OOLEY

The Successful Los Angeles Tenor Who Left for New York to Fill a Number of Lucrative Engagements

knowledge of the intricacies associated with the thorough study of the vocal art. No one is better able to transmit important information regarding the art of singing than he or she who can look back upon several years of practical experience in the leading opera houses and on the principal concert platforms in the world of music. No one has had more and better experience than Mabel Riegelman, and when you add to this invaluable accumulation of knowledge the ability to transmit to others that which she herself has experienced another student receiving an education from such an instructor will be thoroughly alive to the most intricate problems that combine to make singing the difficult art it is.

Miss. Leda Gregory Jackson of San Jose gave a very delightful series of old English and Jenny Lind songs at the studio of Miss Marie Withrow on the first Thursdays of December. The Misses Withrow are "at home" every Thursday afternoon but on the first Thursday of each month a musical program is prepared and the studio of Miss Evelyn Almond Withrow is thrown open to guests. Mrs. Jackson wore a charming pink "Jenny Lind" costume and was a picture to look upon. She sang Little Miss Tafflin, The Dashing White Sergeant, Should He 'Uphold When Love is Kind, the aria Ah fors e lui and the duet Parigi a caro from Traviata with Mr. Batti Bernardi. Mr. Theodor Faure who has a beautiful baritone voice sang Der Asra of Rubenstein. Miss Evelyn had on view a charming portrait of Mrs. Hazel Rey Cline of Los Angeles.



MABEL RIEGELMAN

The Distinguished Prima Donna Soprano Who Is Meeting With Brilliant Success as Pedagogue

monic Orchestra played the Tchaikowsky Concerto for violin in D major on 35 revealing a clean, and facile technic and a flexible though somewhat tall tone, but exhibiting not a little ability for color and phrasing. The orchestra furnished an excellent background to the solo.

Specially delightful were two compositions by Andre Maquarre, the flutist of the orchestra, entitled Au Clair de Lune and Chanson d'Amour. Mr. Maquarre possesses much ingenuity in scoring and exceptional poetic and romantic instinct. He also succeeds in giving the work melodic value. Both compositions were very skillfully played and, under the direction of the composer, they gained in personal interest. Mr. Maquarre was justly accorded an enthusiastic ovation as was also Mr. Roman, who was soloist on this occasion and as already stated, played the Tchaikowsky Concerto.

The concluding number consisted of Liszt's Les Preludes which was so thrillingly interpreted that cheers rang forth from the vast auditorium. Mr. Rothwell here reached the highest artistic elevation. He conducted as if inspired and with the splendid material at his disposal he succeeded in transmitting his enthusiasm to his men and from them to his audience. It was an excellent reading of a most impressive composition and formed a worthy climax to an exemplary program.

After the lights are out

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Why did Gounod, who gave us "Faust," write to my makers in 1888, "Mme. Adeline Patti joins me in the ecstasy and mutual admiration of your product . . . I am overjoyed at the consciousness of being the possessor of one of your perfect instruments?" And what was it that stirred the mighty Dr. Joseph Joachim to assert: "Steinway is to the pianist what Stradivarius is to the violinist?"

Companion of genius indeed have I been! Sometimes, when the stage is dark and the lid over my strings is down, I brood over my long years of such companionship.

I see Adeline Patti again, blowing kisses,

What does the Steinway piano think about, when the curtain is down and the lights are out, and the artist and the audience have departed? Eloquent enough the Steinway is when the moods of others are voiced on its wondrous strings. But what are its own moods and longings? Listen! It is about to speak to us



and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous rhapsody over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties; and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to these who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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TWENTY-THIRD YEAR

GENTLE A SENSATION IN CHICAGO

The many friends and admirers in this city and other California musical centers will be interested to learn that one of their favorite artists, Alice Gentle, has just scored one of the most brilliant successes of her artistic career. Miss Gentle has completed her engagement as a guest artist with the Chicago Grand Opera Company which she appeared in a role for which she is justly famous—Carmen. The following excerpts from the Chicago daily papers written by well-known music critics will show to what artistic extent Miss Gentle triumphed. *Chicago Daily News*—Edward Moore: Gentle joins famous list of Carmens. Mary Garden, Sees Singer Score Success. Another American singer demonstrated her right to be classified among the glittering names in opera when Alice Gentle sang the name part of Carmen for the first time at the Auditorium last night. She was a success from the start and throughout the performance. It was no particular surprise that she should be good in the part, for she had sung it, or most of it, at Ravinia. But, under the close scrutiny of Mary Garden and Giorgio Polacco, who were in a box close to the stage she proceeded to prove that she was uncommonly good. Her voice fits the Carmen music as few voices do. It is a warm, velvety mezzo-soprano that can ingratiate with its own caressing quality or turn into a brilliant dramatic flash at will, and at all times remain lovely. Miss Gentle's Carmen was considerably more than an animate voice. Dramatically she got back to early principles, and I am inclined to believe she was right. This Carmen wasted no time in being intellectual or mystical; she was content to be a moving force through her personal charm, her intense vitality, and her gusty wildcat temper, picking her favorite of the moment, throwing him aside with a laugh, horror stricken at the prediction of sudden death, forgetting it by force of will the next moment, and altogether living about twenty-four hours a day. This Carmen is the Carmen performance of the year.

Chicago Herald and Examiner—Alice Gentle is High Light in Carmen. Alice Gentle was the high light of the Carmen performance at the Auditorium last night. The creation of Calvé's creation has there been so promising a debut in the role. For years, singers of great popularity have essayed the part, with varying, but always interesting results. In Miss Gentle's characterization is the best performance of Miss Gentle.

There are moments that are not convincing—as for example, the dance scene of the second act. There are moments when Miss Gentle might consider Zelle de Lussan's finesse, and others when Mme. Gay's brutal realism might well be studied. But for the ensemble of tone, temperament, and dramatic instinct, and sheer attractiveness, Miss Gentle stands searching comparison with her predecessors in the role.

The Daily News—Maurice Rosenfeld: Alice Gentle's Carmen is familiar to opera-goers in this vicinity for she has interpreted the title role at Ravinia in former seasons. When she selected this operatic characterization for her debut with the Chicago Opera Company last evening some of us knew what to expect from this very intelligent artist.

Miss Gentle portrays the Spanish cigarette girl in tigerish fashion. There is nothing subtle, no finesse about her. She is just a wild creature who knows only her own wiles and desires and sacrifices everything to obtain them. It is an interpretation which conforms more with the unvarnished heroine of Merimee's story and perhaps less, according to the plot of the libretto.

In the matter of singing the part though Miss Gentle

presented the music with artistic finish and with that perfection of vocal rendition that has always been an outstanding attribute of her operatic art. All the well-known solos, the Habanera, the Seguidilla and the Card Scene were sung with fine command of vocal resource and with pure tone. She made a certain success at her debut and aroused the enthusiasm of the audience.

SEATTLE MUSICAL REVIEW

Interesting Information Concerning the Musical Profession and Students of the Great Northwestern City

BY ABBIE GERRISH-JONES
1115 23rd Avenue Seattle, Wash.

Seattle, Wash., December 9.
The musical season is in full swing in "this neck o' the woods," and already many fine programs have been offered by clubs, music schools and teachers presenting artist pupils. The women's University Club has been sponsor to very much in the way of the most having brought to Seattle some of the best talent to the country, the latest of whom is E. Robert Schmitz, the gifted French pianist who appeared on the morning of the sixth, Thursday last, in concert in the University Club. Miss Lillian Wilson was soloist for his first representative musicians and critics.

The artist was enthusiastically encoored for his scholarly rendition of a program in which he was at his best in numbers by Debussy and Ravel wherein his art was most fully revealed. Said to be noted for his inspired readings of representative works of the French masters' Mr. Schmitz yet read with artistry and fine taste the works of older classics, receiving acclaim for his interpretation of the Bach Prelude and Fugue in A minor.

On Wednesday evening, December 5th, the Amphion Society gave a concert in Masonic Temple when every seat was occupied, all standing room taken and scores of people turned away unable to even gain entrance to the hall. Miss Lillian Wilson was soloist for the evening and won an ovation with her singing of Frank La Forge's Song of the Open, La Wally by Catalani and other solos. The choral numbers directed by Graham Morgan included Hodie Christus Natus Est, by Nanni, Gustav Holst's setting of two hymns from the Rig Veda, and R. Vaughan Williams' choral arrangement of Lord Lomond which was most in favor of all with the large audience. Arville Deistad was the accompanist, giving adequate support to both soloist and chorus.

December promises much in the way of worthwhile music, tomorrow night bringing Elena Gerhardt under the local management of the Ladies' Musical Club which has been responsible for a great deal of the good music Seattle has seen in the past. The concert will be given at the Metropolitan Theatre. Gerhardt is acclaimed the greatest of lieder singers. December 17th will bring Vladimir Rosing, the famous Russian tenor, also to appear in the Metropolitan Theatre under the management of Katherine Rice. Possessor of beautiful voice and dramatic interpretation he will be given a warm welcome from those who were enthusiastic in their praise on his appearance here last year.

Ivan Mashinbin, Russian baritone, will be the special soloist at the Coliseum Theatre's Sunday concert today. Young and talented by repute, Mashinbin is a pupil of Gnat Koboroff of Kiev. At the time of the overthrow of the Russian government the young artist was leading a life of hardship in the house of Moscow, escaping to China with his wife after encountering desperate hardships and later coming to Seattle. Mashinbin is said to combine in his voice both dramatic power and rich quality.

Albert Spalding, famous American violinist, will appear in concert on Friday evening, December 14th, at the Plymouth Church, and on the evening preceding his recital will be given a reception by the faculty of the Cornish School of Music. Hailed as Master American Violinist everywhere Seattle anticipates the event with more than ordinary pleasure.

Rachel Senor, "born in House of Violins" will be the soloist at the Coliseum Theatre's December 14th and 25th. Pupil of Franz Kneisel and Leopold Auer Miss Senor comes well recommended. The concert is sponsored by Nile Temple which means that aside from its rare musical offerings it will be a huge success.

The Armstrong Trio of Seattle appeared in a concert at Vancouver on November 28th, meeting with an enthusiastic reception for their rendition of the Beethoven Trio No. 4, Opus 11. The recital was under the auspices of the Vancouver Women's Musical Club.

Paul Pierre McNeely, one of the many superior teachers of piano of which Seattle can boast, has been presenting his artist pupils in public recital since the season opened with a broadcast over the Radio of the Seattle Post Intelligence. He will appear at the Metropolitan building, on last Sunday afternoon Verna Goss, Helen Miller, Pearl Stone and Kenneth Ross played a program including works of Godard, Primi, Chopin, Poldini, Carpenter, Rachmansinoff, MacDowell, Brahms, Griffes, Debussy and Dohnanyi.

The Radio has been the means of bringing old friends in San Francisco near, and sitting in our living room here at my daughter's I have had the pleasure of hearing voices as clearly as if in the room with me. Among these are Charles Bulotti, Uda Waldrop, Walter Wenzel,

Norman King, George Kruger, Nada Haley and Jack Hillman who has twice been heard very clearly in arias and in the song I dedicated to him, My Dear Little Irish Rose. It is astonishing how both voice and diction carry, and I would have known Nada's voice as well as Hillman's without referring to the program which we have always at hand. Nada Haley's beautiful soprano was absolutely in the room with us, and the piano was as clear and brilliant in nearly every case as if only a few feet away. A California girl's voice as well as a girl's so far from home, keenly appreciates hearing familiar voices and I shall keep track of these programs and from time to time tell you how they come across the air from "Home."

I have neglected to tell you of the lectures of Sigmund Spaeth who hails from New York and has made a lasting impression on Seattleites. Mr. Spaeth appeared before the Cornish School of Music, gave a lecture for the "P. I." broadcasted from their Radio room, lectured before the schools and was entertained in a banquet given him by the Chamber of Commerce and a reception tendered him by the Cornish School. Mr. Spaeth has a keen sense of humor, a fine singing and speaking voice, illustrates his themes in a masterly piano technique, and together with the great artist, Uda Waldrop, has enjoyed for many a day. If he comes your way, as he probably will, do not miss him. He is a rare avis and his lectures possess both education and keen enjoyment.

BRASLAU ENTHUSIASTICALLY ACCLAIMED

By Constance H. Alexandre

Monday evening, December 10, marked the return of Sophie Braslau, concert artist, who after an absence of two seasons, gave one of her memorable song recitals in Scottish Rite Hall. As is usually the case when Miss Braslau sings, she was welcomed by a capacity audience representative of our foremost musicians and music lovers for the most part, and with such feeling appeals strongly to the intellectual and serious minded student and patron of art.

Miss Braslau's program was a lengthy one, varied in character and most strenuous in vocal endurance but Miss Braslau's tones are produced with such freedom and ease that her voice appeared as rich, beautiful and full at the culmination of this taxing recital as it was at the outset. Technically, Miss Braslau has made several changes for the improvement of her voice since her last appearance here. The greatest of these is that she has taken control over her vocal resources, which are tremendous, and she has eliminated to a great extent her former explosive manner of declamation. It is but seldom that she now forces her voice, which is principally in the lower register, causing her tones to take on a strained quality, and when Miss Braslau occasionally does this it is to attain a climax or dramatic effect.

Miss Braslau possesses in her voice as many colors as a painter has on his palette and these shades ranging from the deepest to the most delicate pastels are splashed here and there instantaneously and without reserve. Of her first group which contained several songs by Schubert Die Allmacht was rendered with such emotional intensity and opulence of tone that it easily stood out as being the most gripping dramatically of this superb artist interpreted. Schubert's Liebesbotschaft was a little gem, for Miss Braslau rendered it with that grace and spirit necessary for a song of this delicate character. The very fact that Miss Braslau is enabled to change from the most delicate pastels to the brightest with the flash of an eyelash causes her to be the vivacious and compelling personality that she is.

A group of Irish, Scotch and Old English ballads and folk songs, and a number of Russian and modern American compositions concluded one of the most enjoyable and thoroughly artistic concerts heard here this season. Miss Braslau had as her accompanist, that talented and excellent pianist, Mrs. Ethel Cave-Cole.

Madame Rose Reida Cailleau sang on December 3rd at the Girls' Club and on the same evening at Parent Teachers' Club at the Girls' High School. At both of these events Madame Cailleau was accompanied by her talented young daughter, Reida Marie Cailleau. Madame Cailleau sang with the most beautiful and charming charm of interpretation when I Was Seventeen (Kramer), Little Gray Dove (Saar), The Singer (Maxwell).

December 20th, nine of Madame Cailleau's pupils will sing over the Radio at Hale's "KPO" Station. The pupils are Miss Eileen Harrison, Miss Sue Thorne, Miss Alice Wilson, Miss Myrtle McLaughlin, Miss Madeline O'Brien, Miss Elizabeth Magee, Mrs. Jane Webb, Miss Geraldine Watt and Martin O'Brien. The students of Madame Cailleau who have already sung over the Radio are: Miss Korinne Keefer, Miss Margaret Mack, Miss Katherine Smith, and Miss Beulah Masterson. Miss Masterson has sung at many affairs recently. At a tea at Mrs. Daniel Crosby's in Piedmont, at a musical at the Howard Hotel in Oakland, and at a concert for the California Library Association also in Oakland.

MRS. PRICE AT FORTNIGHTLYS

The next program of the Fortnightly will be given Thursday afternoon, December 27th, at 4:30 o'clock, instead of on Monday. The program will be given by Marie Partridge Price, soprano, with Elizabeth Alexander, accompanist, and Marion de Guere Steward, pianist. The program will include a new composition of Norman Peterkin, Carlos Torre, Charles Leffeld Cadman, Thurlow Lيعurance and Uda Waldrop will be used. Beginning the first of the year the programs will commence at 3 o'clock instead of 4:30. On January 3rd a recital of violin music will be given by Louis Persinger.

MOUNTAIN TOPS

BY ANIL DEER

"Tomorrow morning let us hike to the top of that mountain at the right," proposed an energetic member of the company on a summer vacation. Capitulating to the urge of the ambitious one, and incidentally yielding to an inner curiosity as to what may be located on the other side of said mountain, planning immediately commences, lunches are ordered, a request for an early call, and all retire early so as to awaken, if possible, before the proverbial lark.

Arising at the break of dawn, valiantly resisting the insidious coaxing of lassitude tempting us to remain in a state of inertia, after a hurried but warm breakfast we sallied forth. Sleepy eyed, cold, pedal extremities creaking, jerking, complaining, evincing the need of just such muscular lubrication. Lunch box, water, canteen and camera all apparently combine in a conspiracy to bang our tender soft spots with harsh corners.

Shortly Nature's pure ozone begins to work her customary magic and enjoyment of the adventure begins; lunch, canteen and camera become as chummy as fellow lodge members and settle down to peaceful confab, we "strike our gait" and the tramp is on in earnest.

Over quiet peaceful meadows, through shadow cast fisters, we hear the droxy note of a sleepy bird, then bust! Look there a gentle fawn taken unawares. Watch her run! What marvelous breath development to keep up a pace like that. Now we strike the rise and behold the first gleam of sunlight.

Up, up, ever up. Wind turning and twisting, the climb off time appearing to be impossible, especially when viewed from a distance, seen at close range ways of surmounting the seemingly impossible reveal themselves.

The sun now in full glory, all Nature's creatures busy attending to their morning chores. Life, regardless of its tribulations, is enhanced to double value, to be alive and part of such a wonderful plan.

Gleefully progressing we spy the first mountain flowers, so different in color and texture from those seen on the plains. There are many surprises constantly in store for the tramps with seeing eyes, though not, if as one member of the party who refused to "stop, look or listen until the summit was gained." There he intended to receive full compensation for his labors, but unfortunately, bent about to attain his aim, some lightly tobacco from his pipe blew in his eyes and temporarily blinded him. After rendering first aid his eyes were bandaged and he was led down the mountain side. Neither ascending nor descending had he any of the joy.

In building for an artistic career 'tis as the tramps with the mountain top as an objective; the wise student extracts all possible joy on the upward trail, for, after reaching the peak one must always descend; going down the other side, the trail is attractive, yet after a long climb the traveler is weary and the fresh enthusiasm of the morning is lacking.

The steeper the grade in ascending the more triumph and greater the elation. Supreme is the pleasure in the hard pull up, not in the easy panting at the top. An aspiring singer seriously and eagerly scaling, step by step, should find untold joys bordering the pathway.

When retrospective, in after years, thoughts are invariably of the joys of the climb at top, was it really cold, rather lonely, though awe inspiring, when descending one was only anxious to reach home and rest.

Avoid the fate of the one who waited for the top, voluntarily blinding himself to all beauties on the road, only to be deprived of vision at the pinnacle.

KOCHANSKI-RUBINSTEIN IN JOINT RECITAL

By Constance H. Alexander

Paul Kochanski, violinist, of whom we have heard considerable during the past three musical seasons from those authorities whose opinions are valued and respect, proved to us at his recital, given jointly with Arthur Rubinstein, pianist, at the Columbia Theatre Sunday afternoon, December 9th, that these glowing tributes were not in the least exaggerated. How delightful it is, in these days of self-exploitation, to see and hear so young an artist whose sole ambition it is to produce beautiful music, whose art to him appears as a gift from God and who treats this gift with due reverence and seriousness.

From the very first note that Mr. Kochanski drew one received the impression that before them stood an artist of rare dignity, poise and unusual sincerity. Mr. Kochanski's tone is lusciously warm, full and vibrant and his technique is superb. His only obvious fault is a slight tendency to deviate from the pitch, this being most noticeable in Sarasate's Jota Aragonese. Mr. Kochanski plays with spontaneity and virility which enables him to interpret with either poetical charm or emotional abandon whatever happens to be his inspiration and these moods are enhanced with his own individuality.

However, Mr. Kochanski's exuberance or youthful rest is not of a flamboyant nature for his temperament is guarded by a well-thought and finely directed intellect. Mr. Kochanski's performance was accepted by an enthusiastic audience who gave him every indication that his artistry had found favor in their estimation. Mr. Kochanski's brother, Josef, accompanied him in his shorter number, and was equal to the task to the most minute detail.

Arthur Rubinstein who was well remembered here from his previous visit opened his solo portion of the program with a group of Chopin, and, to my way of thinking, proved not an ideal interpreter of the Polish master. Not that there are any iron-clad laws governing the interpretations of these numbers which are impenetrable, but there are certain characteristics that absolutely must prevail in order to make Chopin sound like Chopin. While Mr. Rubinstein's tone is exceedingly clear and crystalline, it is at the same time hard, metallic and of a frosty limpidity. It lacks that soothing, caressing and subtle quality that belongs to such a delicate number as, for instance, Berceuse. Mr. Rubinstein's playing is brilliant to the extent of being entirely devoid of spirituality or poetry. While Chopin can be played with manly fervor with that lack of saccharine so often employed by immature musicians, nevertheless, there is a certain sentiment and Choppinesque delicacy which surely must exist. If it is Mr. Rubinstein's desire to show off his endurance as a physical genius, than certainly he accomplished this feat at the expense of musical tradition and interpretative instinct.

It is true, Mr. Rubinstein's technical resources are miraculous in such details as power and rapidity of execution, but there are other pianists who control the mechanical side of his art are his equal yet they do not endeavor to obtain an entire symphony orchestra from one single instrument.

One listens to music with an idea of baying the composer's most intimate thoughts expressed in beautiful tones, color effects and nuances, but how can these descriptions be accomplished when the pianist is constantly jumping off the piano-stool? Indeed, if Mr. Rubinstein, who is a splendid musician, would adhere closer to the composer's ideals than to the display of his own pianistic gymnastics the result would be less disturbing.

Mr. Rubinstein's best playing was in the Triana by Albeniz and the Schubert-Tausig Marche Militaire. They were given with sparkling rhythms that caused the orchestra with additional vitality. Mr. Rubinstein is essentially an interpreter of the moderns and it is to be hoped that upon his next visit he will include more of these compositions on his program.

CHAMBER MUSIC SOCIETY CONCERT

The Chamber Music Society of San Francisco will announce the auspices of the Mill Valley Musical Club in Mill Valley on December 14th. Following this they will leave to fill an engagement with L. E. Behrmer for a series of concerts in Southern California between December 15th and 24th. So great has become the demand for the Chamber Music Society in the southern portion of the State that Mr. Behrmer has also engaged the society for five concerts, from April 14th to April 21, 1924. The success of the Chamber Music Society, not only in San Francisco, where its audiences now average some 1400 people, but also throughout the Pacific Coast, where their recitals are much in demand, indicate the pride of the West in the possession of an ensemble which is universally acknowledged as standing among the leaders in this class of music throughout the world. This is a great triumph for culture and art in the West, and reflects great credit on San Francisco and the entire Pacific Coast. In the realms of art an indomitable courage and a strict and unswerving adherence to the highest ideals are, in the long run, the qualities which succeed. The Chamber Music Society of San Francisco is a splendid example of this.

GERHARDT RECITAL

Elena Gerhardt's recital at the St. Francis ballroom Monday afternoon will bring to the Alice Seckels "Matinee Musicales" the biggest crowd of music-lovers this popular series has ever enjoyed. Gerhardt, who has not appeared here in many years, is scheduled for one appearance in San Francisco and all lovers of art songs and "lieder" will flock to hear this most consummate of all interpretive artists.

Miss Paula Hepler has been especially engaged to provide at the piano for the Gerhardt recital, the complete program for which is as follows: (a) Adelaide (Beethoven), (b) Die Ehre Gottes aus der Natur (Beethoven), (c) Hore Gott mein Flehen (Dvorak), (d) Au den Wassern zu Babylon (Dvorak), (e) Ich hebe meine Augen zu dir, Herr (Dvorak), (f) Ich hebe meine Augen zu dir, Herr (Dvorak), (g) Sechs Zigeunerlieder—(a) He Zigeuner, (b) Hochgetuermte Rimaufut, (c) Lieber Gott—du weisst, (d) Branner Bursche, (e) Kommt dir manchmal in den Sinn, (f) Ros'lein dreie, (g) Lied der Gassen Weiber, (h) Post im Walde (Weingartner), (c) Hochsommer (Weingartner), (d) Der Gartner (Wolf), (e) Anakreons Grab (Wolf), (f) Er list's (Wolf).

Jascha Heifetz, the violinist, coming here on January 15th at the Curran Theatre for a concert under the management of the Elwyn Concert Bureau, captured all the dancing prizes aboard ship on the way from Australia in October. He also won the deck tennis championships and came in for honorable mention as one of the few passengers who did not miss a meal during the voyage. The violinist is a tip top sailor which he proved on several occasions during the English Channel, that wrecker of tourists' happiness.

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THE PAYLOWA BALLET

Manager Selby C. Oppenheimer, who is again bringing the incomparable Anna Pavlova and her new Ballet Russe and Symphony Orchestra to San Francisco and Oakland next month, announces that he is now receiving mail orders for these unusually important engagements. The greatest of Russian dancers, assisted by an organization of one hundred artists, including Theodore Stier and his Symphony Orchestra, an enlarged Corps de Ballet, and famous principals headed by Laurent Novikov, Hilda Butsova, Muriel Stuart, Ivan Chastine, Pawlowski, Zaleski, Vajinski, Oliveroff, and others.

Pavlova, more fascinating now than she was when she first came to us from the Petrograd opera, with a repertoire of colors, costumes and designs of a character unsurpassed in any of her previous engagements, brings back to us from a most successful round-the-world tour many of the old favorite ballets wherein she originally whirled herself into paramount favor with America, and with new ballets and diversions evolved from her own study of dance-lore will be the most important attraction of the new year.

The organization is scheduled for a week's engagement at the Curran Theatre with performances every evening (except Sunday) and matinees on Wednesday and Saturday, beginning Monday night, January 14, and for two Oakland programs in the transbay Auditorium Opera House Monday and Tuesday nights, January 21st and 22nd.

JASCHA HEIFETZ' MASCO

Jascha Heifetz, one of the greatest living violinists, who will appear in concert here at the Curran Theatre on January 18th, under the auspices of the Elwyn Concert Bureau, and an interesting ring which he wears on the little finger of his right hand have become inseparable. The ring is an artistic piece of workmanship, a perfect Ceylon ruby, upon which has been engraved a little dancing carnh. The whole stone is set about with rare old gold upon which there are tracings of a musical scroll. Of this ring, the artist says: "When I play I do not wear this ring on my finger—but over my heart. It brings me good luck. Never can I play badly with this ring over my heart." Tickets on sale at Sherman, Clay & Company.

ALCAZAR THEATRE

"It's a Boy" William Anthony McGuire's new comedy filled with delightful surprises and said to be one of the most amusing plays ever written will be the Alcazar's attraction beginning with the matinee Sunday, December 16th. Belle Bennett and her supporting players will be seen in the many delightful roles created by the author and it looks as though the O'Farrell street theatre was in for a week of unadulterated fun. It's a Boy deals with the entry into this old world of a little stranger, and his meeting on the threshold of his career by an ambitious father, and a young mother whose future holds for her many social aspirations. Its dialogue is said to fairly sparkle, and its human story with people one meets in every day life, has earned for it the praise of the reviewers everywhere. It's a Boy was a big success throughout the East and its author who has given to the stage numerous laugh-provoking comedies, believes it is the best piece he has ever written.

Thomas Wilkes has provided a great cast for It's a Boy with Ivan Miller taking the leading male role and the chief support including Thomas Chasterton, Henry Shumer, Mary Duncan, James Edwards, Fanchon Everhart, Fred Cummings, George Webster and Boyd Irwin.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What operas did Haydn write?—B. E. C. Haydn wrote about nineteen operas but they are not among his important or significant works. The names of a few of them are "Acide e Galatea," "L'Avaro," "Orlando paladino," "L'Isola disabitata," and "Armida."

2. Can you tell me something about the Christmas Oratorio and who wrote it?—D. M. The Christmas Oratorio is a series of six short sacred cantatas intended for use during the Christmas season, and was written by Bach in 1734. Usually only the first two parts are given. The first performance in

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America of the work in its entirety occurred at the Bethlehem Music Festival of 1901.

2. What are some of the works of Siegfried Wagner?

—T. R.

The symphonic poem "Schnuscht" and the operas "Der Barenhauser," "Herzog Wildfang," "Der Kobold," and "Bruder Lustig."

4. I find some songs arranged by A. L. Whose signature is this?—C. B.

Amelia Lehmann, the mother of Liza Lehmann.

5. What is meant by a prepared trill?—G. H. B.

A trill preceded by two or more introductory notes.

San Francisco Trio Triumphs—The Italian Ballroom of the St. Francis Hotel was crowded to the doors on Tuesday evening, November 27th, when the San Francisco Trio gave its first concert of the season 1923-1924 and the taxing of the seating capacity of the hall was, indeed, well justified, because these three brilliant musicians, now playing together for the fourth season, have conquered most of the difficulties that beset those anxious to gain recognition as ideal ensemble players.

There is no short cut to the attainment of ensemble proficiency. It can only come through long and persistent working together, and William Larais, violinist; Mrs. Elsie Cook Hughes, pianist, and Willem Dehe, cellist, being musicians of the highest type, and being thoroughly familiar with the possibilities of the respective instruments they play, naturally have benefited through this long period of artistic co-operation and have attained a state of proficiency wherein they are capable to interpret the classics with gratifying adherence to authoritative phrasing. The enthusiasm of the audience on this occasion was ample evidence for the successful efforts of the San Francisco Trio.

Elsie Cook Hughes was the soloist of the occasion and interpreted Chopin's A flat Ballade in a manner revealing not only pianistic proficiency but a poetic instinct that is as rare as it is delightful. There can not be any question regarding the fact that Mrs. Hughes represents the finest element among our resident pianists and her occasional public appearances are always the signal for genuine appreciation of her artistic services by a delighted audience. This occasion was no exception to the rule. The ensemble numbers on the program consisted of Trio G major, Op. 1, No. 2 (Beethoven) and Trio F minor, Op. 65 (Dvorak).

(Therese Zahnatyn, soprano, and Wilson Taylor, tenor, were soloists at two meetings of the Berkeley Public Spirit Club, the membership of which is made up of men prominent in University, business and political circles of Berkeley. Mr. Taylor sang Celeste Aida with such spirit and beauty of voice as to draw forth rousing

baritone

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applause and a vigorous encore. Miss Zahnatyn sang Pasmore's Chinese song. The Shi Sin Tree, to which the meo gave almost breathless attention, recognizing the appealing charm of her voice and personality, which gave to the song full expression of its peculiarly Oriental tragic pathos. As an encore, Miss Zahnatyn sang Masetti's Waltz Song from La Boheme. H. B. Pasmore accompanied both of the singers, they being his artist pupils.

Antonin Blaha, Bohemian violinist, who came to San Francisco two years ago, playing with the San Francisco Symphony Orchestra, will play several violin selections for the Czechoslovak Society, October 2, at 5 o'clock. The program for that entertainment is as follows: Overture, Light Cavalry (Suppe); Orchestra conducted by A. Blaha; Russian Ballet Dancers, Miss and Mr. Upske; Recitation by the Sokol Society; Vocal solo, Miss Kovarick; Violin Solo—(a) Fantasia (Otto Sevcick), (b) Ronde Latin (Bazzini); A. Blaha, accompanied by Miss Blaha, orchestra selections to be followed by dramatic play by the society.

Mr. Blaha is considered one of the leading violinists residing on the Pacific Coast, and possesses letters of recommendation from Professor Sevcick receiving honors with the great J. Kubelick and J. Kocian, violinist. Mr. Blaha traveled as soloist about sixteen years ago in the largest cities in America. During the war time he lost his fine old violin in Chicago. He has not played as concert soloist since then. He has devoted most of his time to becoming a pedagogue, having held positions in the best conservatories in America, including the Sternberg Conservatory of Music for four years; Chicago Hadley School, five years; Cleveland, two years; Detroit, York School, two years; Seattle, two years, the latter position he occupied before he came here. He also held good positions in various symphony orchestras, playing as concert master with the St. Joseph, Mo., Symphony; for nine years with the Philadelphia Symphony; Detroit and Chicago Symphonies. He was also first violinist with the Seattle Symphony Orchestra.

Mr. Blaha will give five free lectures on the violin and its history at 165 Post Street during the months of October and November on Mondays at 3 o'clock. He is also a violin instructor at the Arrillaga Musical College. As soon as he can secure Sorosis Hall he will give a violin recital some time during the fall season.

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THE EDITOR IN LOS ANGELES

Occasionally It Becomes Necessary For Us to Visit Our Los Angeles Office When We Meet a Number of Prominent Musical People

Sunday, Monday and Tuesday the editor of the Pacific Coast Musical Review spent in Los Angeles looking after the interests of our Los Angeles office which is growing very rapidly and which is now under the excellent direction of Nelle Gothold who both as a musician and manager is contributing largely to the popularity of the Musical Review's Southern California branch. Naturally we meet on these occasions many members of the profession and no doubt our readers will be interested to hear a personal chat about them.

Alexander Bevani is enjoying brilliant success as pedagogue since his successful direction of the Carmen and Aida open-air productions. Everyone is still talking about the spectacular splendor of the Aida performance which proved an unforgettable scene of the most lavish beauty and stage direction. Mr. Bevani has reason to feel proud of his tremendous powers of production. We have reason to believe that he will be associated with an even more ambitious plan regarding operatic productions in Los Angeles, announcement of which will be made later.

L. E. Behymer, chatted with us interestingly about his unprecedented success this year. Practically all his attractions netting him neat profits and many far surpassing his expectations. We found him on the Lark on our way down to Los Angeles accompanied by Mrs. Behymer and on the same train were the members of the Victor Chorus. Behymer was specially enthusiastic about the Ukrainian National Chorus which he is bringing to the Coast next month and about which he promised to tell us more in an article supposed to be in the form of an interview. The Ukrainian National Chorus has gained tremendous success wherever it has appeared and I am sure you will find Mr. Behymer's article which we trust to have for next week's issue most interesting.

Rena MacDonald, the associate manager of L. E. Behymer, was very busy when we called at the office and as usual replied to a million or more inquiries. In order to attend to as many people as possible Miss MacDonald is obliged to be brief and to the point which creates among people who do not understand her the wrong impression of her being curt. But if there is anyone in the managerial field of this country, or any other who is more congenial, more courteous, more accommodating and more patient than Miss MacDonald we certainly have never met her or him. We surely take off our hat to Miss MacDonald for accomplishing the greatest amount of work in the shortest amount of time.

Uiderico Marcelli was on his way home from the Grauman Egyptian Theatre in Hollywood to welcome his family from San Francisco where they had spent a few weeks, when we found him conducting the music to another truly magnificent picture entitled *The Ten Commandments*. Don't miss it when it comes to San Francisco, for it is the most magnificent spectacle and most realistically staged and acted picture we have seen since *Intolerance*. Specially magnificent is the first part dealing with Biblical history showing scenes of truly wonderful scope and magnitude. The prologue is also most picturesque and magnificent. The great ballet and the Last Supper being particularly impressive. The picture is splendidly acted and ideally directed. Mr. Marcelli is making the best of music furnished with the picture and that does not as yet synchronize completely but which Mr. Marcelli is gradually getting into shape. Frederic Burr Scholl is playing the organ with refinement and intellectual force. It is almost unbelievable how well Mr. Scholl succeeds in blending the organ with the orchestra. It actually seems as if it were part of the organization so splendidly conducted by that master of orchestral values Uiderico Marcelli.

Herman Heller was at the depot when we arrived and although we accepted an invitation to come and see him we were

unable to do so on account of the stress of business that engulfed us during the only too brief time of our stay. Next time we will be sure to look up that excellent defender of good music in the moving picture houses.

Mrs. Caroline E. Smith, secretary-manager of the Philharmonic Orchestra, smiling as pleasantly as ever was busy looking after the details of the fourth popular concert of the Philharmonic orchestra when we just had time to exchange greetings. Mrs. Smith is another of the managers whose time is taken up and who understands how to get the maximum of results with the minimum of effort. She had reason to feel pleased when scanning the large audience that crowded the Philharmonic Auditorium on that evening.

The Philharmonic Orchestra Office had a busy appearance when we tried to pay our respects to Mr. and Mrs. Smith, but only succeeded in finding Mr. McClellan, the press representative, who evidently didn't like us, if we could judge from the manner in which he tried to arouse our wrath. Indeed, notwithstanding our efforts to be pleasant and patient with everybody Mr. McClellan, either intentionally or unintentionally, succeeded in getting us peeved. At one time he even offered to take off his glasses and fight us. But since our profession leans toward the artistic rather than the pugilistic we thought our visit to Los Angeles and our courtesy call at the Philharmonic Orchestra office should not be employed by a press agent to give vent to his sporting proclivities. Did you ever meet Mr. McClellan? If you did not you have missed something. Mr. McClellan is one of those publicity agents who know everything. There is nothing on earth Mr. McClellan doesn't know, or at least claims he doesn't know. He knows everything about the newspaper publishing, typesetting, make-up, proof reading, printing, and then he knows all about music, composers, conductors, artists and managers. He knows all about "knocking your block off," prize fighting, golf, tennis, baseball, football, races, and we suppose something about bootlegging, although we are not sure, we only judge by his actions. There is no one entitled to say anything favorable about anyone in print except those who he is associated with. No one has a right to his opinions except himself. He knows everything, and no one knows anything. If you disagree with him and tell him so he says you are accusing him of uttering falsehoods and he wants to fight you. Yes, Mr. McClellan is a very genial, affable and wise individual. You ought to know him.

W. A. Clark, Jr. was greeting friends in the lobby of the Philharmonic Auditorium when we spotted him, and when he spotted us at the same time. We had a very pleasant chat and felt that Mr. Clark had reason to feel proud of the result of his generosity toward music in Los Angeles, for thanks to him, and Mr. Rothwell, thousands of people are made happy who would otherwise have no chance to gratify their thirst for good music.

Merle Armitage was very busy when we called on him mapping out plans for some ambitious projects which he will soon be ready to announce. It was Mr. Armitage who told us that Mrs. Smith would soon make an announcement on behalf of Mr. Clark that will prove of great interest to the musical colony of Los Angeles. Everyone, including ourselves, hopes it will be the building of a concert hall. We shall have more to say about Mr. Armitage presently.

John Smallman, well known baritone and director of music of the First Congregational Church of Los Angeles, presented the following pupils in an informal recital at a choir supper last week when seventy-five members were present. Mary Alice Whipple, soprano, sang *Mimi's Aria* from *La Bohème* (Puccini). Loren Robinson, bass, gave a number from the *Magic Flute* by Mozart, and a girls' quartette composed of Erma De Nott, Helen Esterly, Eunice Ross, and Rosalie Phillips sang several numbers.

Mr. Smallman will present his choir in programs of secular music this year, including many of the Russian unaccompanied choruses and a light opera.

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STATE MUSIC CREDIT DIGEST

EDITORS:

HOWARD (CLARKE) DAVIS, GLENN H. WOODS, VERNON SPENCER, HAGUE KINSEY

Executive Editor, M. S. MOLLOY

FOREWORD

The State Music Credit Digest is published in response to an urgent demand on the part of music students and their parents for some means of obtaining authentic information regarding music teachers, whose pupils—upon meeting local high school requirements are eligible to receive credits in the high schools of this State for their work in music done outside of the schools. It also provides school authorities with the only list of such music teachers that has ever been published.

The Digest contains the names, addresses, telephone numbers and classification (piano, voice, violin, etc.) of State certificated music teachers and others, whose pupils, because of their teacher's recognized superior attainments, are accepted for credits in any public high school in California.

While the Digest contains this exclusive list of music teachers, it is also, as its name implies, a Digest of the School Credit situation in California. Interesting and valuable articles by well known musical and educational authorities will be among the special features of the book. Among its editorial writers are HOWARD (CLARKE) DAVIS of New York, Eminent Musical Educator, well known to the music supervisors of the country, and one of the best informed persons in America on the subject of "School Credits," who will write a History of the School Credit Movement in the United States; GLENN H. WOODS, Director of Music, Oakland Public Schools, who gives an outline of The Growth of the School Credit Movement in California; VERNON SPENCER, Assistant Professor of Music, University of California, Southern Branch, well known as a teacher, composer, writer and musical authority, who will discuss the subject of High School Credits From the Standpoint of the Private Teacher; and HAGUE KINSEY, pianist, teacher and normal instructor, who ably discusses Music as an Educational Subject—When Is Music Worthy of Credit in the Public Schools? M. S. Molloy, who has been in School Credit work for many years all over the United States, is the Executive Editor.

The Digest will contain an outline of the Credit Plan as it is administered in every High School in California as well as the law in California regarding school credits. The requirements, course of study suggested, required by each high school and following the school outline of each city, will be the listing of the teachers. The value to an eligible teacher of such a listing is obvious. Parents may select a teacher whose name appears in the Digest with an assurance of such a teacher's competency. Upon completion of the Digest, announcements will appear in the daily press of the State addressed to Parents of Music Pupils, informing them that the Digest may be found in all Public High Schools, Public Libraries and Music Stores in the State and advising them to consult it and obtain names of competent and recognized teachers. You cannot afford to have your name omitted if you are eligible to have it appear.

The Digest will not be sold, but will be placed in every public high school, every public library and every music store in the State. Every teacher listed therein will also receive a copy.

All teachers of Piano, Voice, Violin or any orchestral instrument who can answer "Yes" to any of the questions appearing at the top of this advertisement are eligible to a listing in the Digest. To secure a listing, **FILL OUT THE COUPON BELOW AND MAIL TODAY** with your remittance. It will be impossible to call on every qualified teacher and the "Digest" will shortly go to press.

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ALFRED METZGER.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LARGE CROWD HEARS SUNDELIOUS

The Fitzgerald Concert Bureau, under the management of Merle Armitage, presented the first artist on the season's series on Thanksgiving night when delightful, radiant, Marie Sundelius appeared at the Philharmonic Auditorium before a large and appreciative assemblage of music lovers and social leaders. Many groups appeared in gala attire coming from exclusive dinner parties and in one box Theda Bara and others of cinema fame arrived to pay homage to the petite beautiful and gracious prima donna of Metropolitan renown.

Miss Sundelius was charmingly gowned in black velvet adorned with crystal beads, a goodly sight to behold; such loveliness combined with her clear vibrant vocal equipment made the evening most enjoyable. She opened her program with Ivo Sono from "Le Nozze di Figaro" by Mozart and in this number her artistry showed to its best advantage, we think, her voice being particularly suited to Mozart music.

Her French group received much applause and she was obliged to repeat "Fantoches" by Debussy. The several songs from her native Sweden by Merikanto Peterson-Berger and Grieg were a special delight for they were so characteristically her own style. In responding with encores after this group she gave two Scandinavian folk songs of rare beauty which gave ample scope for displaying the marvelous control and wide range of her gorgeous voice. In the closing group she sang two lovely songs by Winter Watts "Wings of Night" and "The Little Shepherd's Song," "Lullaby" by Scott, "Bird of the Wilderness" by Horsman and "Fairy Pipers" by Bewley which brought forth tremendous applause. Several encores followed this group, among which were Will of the Wisp by Spross, Muzette Walt Song from La Boheme, Depuis le Jour from Louise.

Miss Florence Harboure, a product of the Frank La Forge Studio of New York very capably supported the artist with her expressive accompaniments.

LHEVINNE'S ART STIRS VAST AUDIENCE

One of the genuinely brilliant events of the season musically was the recent concert of Josef Lhevinne. This great pianist stands alone on a pinnacle of success in his mastery of piano playing. We can recall none of the greatest masters of today to whom he may be likened. He is individual. His manner is entirely unassuming and his personality does not for a moment play on his audience above his supreme artistry. At the Philharmonic last Tuesday the vast audience assembled was held in rapt silence throughout the rendition of a well arranged program of familiar numbers and he well deserved tributes paid him in uproarious plaudits.

His program included mainly familiar numbers which were never before so emotionally and masterfully ex-



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cuted. There was always variation in interpretation, gorgeous beauty of tone and perfect technic and never the customary phrasing which we found ourselves waiting for breathlessly at times. By dexterous use of the pedal his melodious paintings were delicately set on rare sonorous tonal backgrounds.

Beethoven's lovely Andante Favors in F major was the opening number, following which he gave a superb interpretation of the Invitation to the Dance (Weber-Taussig). A varied group of Chopin's characteristically melodious numbers were perhaps his best liked renditions for sheer clarity of tone and poetic phrasing. He responded to the tremendous applause with five encores after this group. The Ravel number was especially descriptive and Debussy's "Minstrels" was repeated. The Liszt Liebstraum and Campanella were brilliant spots and the Ungarische Zigeunerweisen by Taussig most interesting from a technical viewpoint.

After this closing group the audience still remained seated while he played four encores. Seldom are Los Angeles audiences so deeply appreciative of any artist and this was indeed a great tribute to Josef Lhevinne.

ALBERT SPALDING A SENSATION

There is no greater favorite in the musical world today than Albert Spalding whose consummate artistry, genuinely sincere manner and unexcelled technique places him in the first rank of violinists of the world. At a recent hearing in the great Dobuany Concerto in D minor for violin and orchestra with the super accompaniment of the Los Angeles Philharmonic Orchestra under Walter Henry Rothwell's master hand he established himself permanently in the hearts and minds of Los Angeles music lovers. In this master work which requires some thirty-eight minutes to perform Mr. Spalding displayed both force and feeling together with wide range of expression and extraordinary style. The audience was enraptured with this young artist and so great was the ovation that he returned to how eight times before the applause ceased and the program allowed to proceed.

The orchestra never did finer work and never produced more lovely tone than in the Brahms' Fourth Symphony and Tchaikowsky's Capricorn Italian. Mr. Rothwell was at his best and as usual gave a splendid thoughtful reading of these numbers.

The concert as a whole was very pleasing as was made apparent by the great applause showered on director and orchestra.

The Opera Reading Club of Hollywood held its regular monthly meeting on last Monday morning when the opera "Tales of Hoffman" by Offenbach was the subject of a most interesting talk by Dr. Frank Nagel who is the regular lecturer of the club. Those who found seats in the crowded auditorium of the Masonic Club were fortunate, as standing room was at a premium, so popular are these opera lectures becoming. Several friends whose judgment I respect proclaimed the lecture the "finest of the season." Dudley Chambers, a recent comer to Los Angeles who possesses a splendid tenor voice, sang the title role of Hoffman in good form and was especially well liked by the audience. Leslie Brigham, whose popularity is the envy of many singers gave excellent interpretations of the two parts. Dr. Miracle and Dupertutto, showing to good advantage his lovely bass voice.

Another favorite who has not been heard to any better advantage than on Monday's program was Ruth Pinkerton. Her full rich contralto voice was beautiful in the roles of the Phantom Voice and Nicholas. She sings with depth of feeling. W. A. Brandt's baritone voice was most pleasing in the part of Crestel. Otto

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nia Music Company Building, 808 South Broadway
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Platz, baritone, deserves honorable mention for his singing in the ensemble. Last in mention though not the least, by any means, in voice manner or execution, was Vivian Strong Hart who appeared as Olympia and Diletta Antonia. Having appeared many times in various roles before the Opera Reading Club she is always received enthusiastically and her sweet vibrant voice showed to advantage in this difficult music.

The Orpheus Club, composed of musical business men who sing, has attained a high place among singing organizations of Southern California under Hugo Kirkhofer's direction. With Inez Jacobson as accompanist and two assisting artists, Annis Howell Robinson, soprano, and Elinor Remick Warren, composer-pianist, the club presented a most pleasing performance before a large audience at the Philharmonic last Thursday evening. Following so closely on the heels of the Sistine Chapel Choir, which concluded a four-day engagement here only the night previous, it is most natural that we compare the two, though we admit not in the least fair, since one is only an organization of tired business men while the other is composed of excellently trained voices, the best which can be procured for the Pope's own choir and having sung together for many years with only four changes in the personnel. The program of the Orpheus Club offered mainly the usual repertoire of male choruses such as the Song of the Vikings (Fanning), Crossing the Bar (Parks), The Wandering Singer's Patrol (Clark), Mammy's Lullaby (Dvorak-Spross), and Drontham (Protheroe). This was supplemented by a group of songs by Annis Howell Robinson and several delightful piano numbers by charming Miss Warren. As a whole the club and artists were enthusiastically received and many floral tributes added to the delightful occasion.

Imogen Avis Palmer, well-known musician of Santa Barbara and organizer of the Strollers Club in that city, has been visiting in Los Angeles for a few days.

Max Nissenman, formerly from Russia where he spent several years studying and singing, came to Los Angeles to reside after losing his voice completely. Since September he has been studying with one of our prominent teachers, Mme. Astro, and has fully recovered his voice. Several attractive offerings from New York and San Francisco managers have been received by Mr. Nissenman and he is rapidly gaining popularity in Los Angeles for his vocal accomplishments.

Mme. Constance Balfour, perhaps the best known and most popular soprano in the city, is kept very busy in her studio and at the Temple Baptist church where she is soprano soloist. Recently she sang for the Eastern Star organization at their installation of new officers. On Tuesday evening she sang for the Girl's Concert Club. Not long ago she was soloist with the Los Angeles Choral Organization under Antoinette Ruth Sabel's direction at the presentation of Hadley's "In Music's Praise."

Montgomery Lynch, whom Los Angeles folk will remember as the director of the colossal performance, "The Wayfarer," writes that he presented several pupils in recital on November 30th at the First Methodist Church in Seattle. The artists appearing were Miss Ruby Colman, contralto, Archie Smith, tenor, and Mrs. S. D. Strain, mezzo soprano, a former Los Angeles musician. Mrs. Lynch accompanied for the program and Elizabeth Brandeberry played a violin obligato.


C. Howard Paxton, dramatic tenor, who recently gave an interesting recital at Chickering Hall where he was assisted by Mildred Gray, pianist accompanist and Eunice Prosser, violinist, came to Los Angeles from Detroit where he was well known as a remarkably successful singer of ballads. His late program included aside from ballads three operatic arias, some modern selections by American composers. Mr. Paxton has been spoken of as a rare interpreter of songs expressing much feeling to his listeners.

This recital was managed by Mme. Frindell who is diligently trying to establish the worthy resident artists in Los Angeles and adjoining cities and upholding the standard that resident artists should be paid for their services, which we maintain is a most worthy cause.


Mme. Frances Grant, a recent comer to California, was formerly established as a vocal coach and pedagogue in New York City, where her talent was acclaimed for its splendid results. A scholarship offered by Mme. Grant for the best voice and greatest possibilities for making a singer was awarded to Miss Julia Firsirotu who is doing splendid work under the tutelage of Mme. Grant in her new studio in the Majestic Theatre building.

Howard Lee Smith, a well-known teacher of piano and director of the Highland Park Presbyterian church choir of seven voices, has removed his studio from the Music Arts Studio building to 705 Southern California Music Company building at 808 South Broadway. Mr. Smith's pupils are appearing frequently in recital and concert and recently one of his young artist pupils very creditably assisted the Scotch prima donna soprano, Bonnie Helen McIntosh, in recital at Chickering Hall as soloist and accompanist. His choir is preparing an unusually fine program of music for Christmas, the soloists being Nellie Gethold, soprano; Mr. Booth, contralto; Howard Lee Smith, tenor, and James Anderson, bass.

A. Koodlach, who is an expert maker of violins and a connoisseur as well, has in his shop many interesting old instruments. His "pet" as he calls his Petrus Guarneri, is a fine old specimen still retaining its lovely Italian tone though made in the year 1701. This instru-



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ment was received from Dykes and Sons of London and is for sale. Another very interesting violin which Mr. Koodlach prized highly was sold last week for \$2000 to Francois H. Uzes of this city. This specimen bore the following inscription: Joannes Baptista Guadagnini Pla O centimus fecit medicum 1735: it is one of only a few Guadagnini in existence. W. E. Hill & Sons of London vouch for the fact that a beautiful bow in Mr. Koodlach's shop was owned by the Vicomte de Janzy of Par's, having been acquired by them from the vicomte's wife. The stick of this work of art is octagonal in shape and made of the finest Brazil wood with the grain extending the whole length and mounted with ebony and silver. Being highly prized by its beauty as well as historically Mr. Koodlach refused a flattering offer of \$500 for this bow by Efrem Zimbalist while here on his recent tour. This is the workmanship of Francois Tourte, the French bow maker.

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Rosa Gavito, pianist and singer of note from Mexico City recently appeared with Ines Briceño in recital at the Ebbl Club. The versatility of both artists was effectively demonstrated in their vocal duets and two of the piano numbers. The program included the more popular numbers of modern composers and one number by Rosa Gavito which met with splendid success. A very distinguished and appreciative audience welcomed these pleasing artists.

Miss Helen Newcombe, well-known pianist and pipe organist, was married on December 1st. Her Harold Miller, now in Los Angeles. The music for the wedding which was solemnized at Plymouth Congregational Church with Reverend Pierce officiating was especially arranged by Mme. Prindell. Katherine Jackson, harpist, and Eunice Prosser, violinist, playing the Lohengrin Wedding March and Flora Flus Kilpatrick recently from New York sang "O Promise Me," and "Because." Norcine Paul was Miss Newcombe's maid of honor.

Raymond Harmon gains in popularity each season and this has been the busiest he has had since coming to Los Angeles four years ago.

Word comes from Yuma, Arizona, where he appeared for the Monday Musical Club that he is singing better each year (this is his second appearance in Yuma for the month). The program was enthusiastic over this young tenor's voice and artistic delivery of his program.

On December 3rd Mr. Harmon was greeted with much enthusiasm by 700 members of the Los Angeles Realty Board at the Regal Hotel banquet when he sang a group of effective numbers. He appeared as assisting artist with Caryl Marshall, soprano, at the Ebbl Club House on December 6th, winning a number of recalls after his delightful rendition of "The Dream" from Manon by Massenet.

At concert at Whittier High School, Whittier, California, on December 10th, a large audience called for many encores after three groups of songs, and on December 11th he gave the opening concert at the Raymond Hotel and Apartment building. At the presentation of Handel's "Messiah" at Bridges Hall, Pomona College, December 15th and 16th, Mr. Harmon will sing the tenor solos. A recital with Mr. Stewart Wille, pianist, will be given in Long Beach on January 11th. Late in February Mr. Harmon will appear in his annual Los Angeles recital.

Gregor Cheriavsky recently presented his fourth annual pupils' recital at the Philharmonic Auditorium. These recitals have become an interesting musical event in Los Angeles and large crowds are drawn to listen to his exceptional students, some of which are only eight years of age. Perhaps the most astonishing work done by the young students was the rendition of First Air Variations on Theme (Pacini-Dancalia) and Mazurka No. 3 (Wieniawski) by the four-year-old Mrs. Morris. Marked musicianship and unusual technique and very certainly has a great career before her. Elsie Manion also made a great impression on her audience for her artistic playing. Others appearing were Sanford Smith, Henry Hagar, Harry Gronsky, Frederick Smith, all of whom deserve much credit for their sincere efforts.

The Wa Wan Club held its first regular meeting of the season, October 24th, at the Gamut Club Auditorium. Dr. Frank Nagel, a resident composer, and in charge of the organization, Mr. William Morris, Mabee, setting forth the plans for the ensuing year's work, preceded the rendition of a most delightful program of songs, all of which originated in the mind of our own Dr. Nagel, who accompanied the singers with truly artistic understanding. Vivian Strong Hart sang Spring and You, and What is Love so well suited to her delightfully refreshing voice, with the spontaneity for which they called. Daddy, another song by Miss Hart, was especially appreciated by the audience. Frank Geiger's deep and resonant voice was heard to great advantage in The Night Path and Dream Island which were written for him by Dr. Nagel. A song cycle, The Honeycomb with words by Major S. H. M. Byers, was rendered by a quartette composed of Lila May Lampert, soprano, Lila May Snelling, Patsy Mabee, mezzo, Mrs. William Morris, tenor, of Santa Monica, and Ed. Novis, baritone of Pasadena. Despite the fact Mr. Morris had only three brief hours in which to become familiar with the score he filled Mr. Harmon's place most acceptably and the entire cycle offering solid and beautiful music. The quartette was an interesting work well rendered. Mme. de la Plata, dramatic reader gave the intervening lines in a pleasing manner. In all of Dr. Nagel's songs one is impressed with his versatility in color and theme while they offer no taxing moments to the singer either in phrasing or range and are fraught with spirit and meaning.

Leona Neblett, violinist of splendid reputation and founder and director of the Leona Neblett Violin School located in the new Southern California Music Company building, reports an unusually busy season with a large number of professional and advanced violinists coaching on repertoire and teaching methods. Miss Neblett assisted by Ruth May Shaffner, soprano, and Raymond McFeeters, pianist, is filling a large number of concert programs. She recently sang for the Pasadena Shakespeare Club, The Long Beach Oratorio Society, at the First Presbyterian Church in Santa Monica and appeared as soloist with the Philharmonic Orchestra at

the first Pop Concert. Her charming manner and pleasing voice make her one of the most popular sopranos in Los Angeles while her costume recitals are proving a particular delight.

M. Henion Robinson, as accompanist, contributes a very large share to the artistic results of the concerts. The soloists for Friday evening will be: Mrs. Paula Dobrman, Eunice Ross, Mary A. Teitworth, Nellie Coburn Walker, Mrs. A. R. Jaquith, Electa Felt-Ferris, Mrs. Melrose Patton and Cornelia Glover.

Ebbl Club members enjoyed one of the most artistic programs given under their roof, which is saying a good deal as this music section is used to excellent programs. Celeste Nellis Rius, brilliant pianiste, of this city, and John Geddes Winslow, gifted haritone, a fairly recent newcomer, were the much applauded concert givers.

Mme. Rius' appearance was greeted with vociferous applause, which was addressed as much to the musician in her as to the charming fellow human being, who has been absent from her many friends for nearly two years, spent in Paris, coaching with Moszkowsky, the piano master and composer. This was Mme. Rius' return "debut," if the word may pass. A believer as ever in American music she opened her piano group with MacDowell's Nocturne and excerpts from the Cadman suite, From Hollywood, one of the movements being entitled, To a Comedian, meaning Charlie Chaplin. Cadman has written better music, of more spontaneity and more humor. True there are serious moments in the piece, but on the whole, it is not of his best. Scott's Dance Nigra, the Valse Noble of Ravel with its complicated harmonies and fingering, and also the very difficult Concert Etude by Moszkowsky, who dedicated it to her, found Mme. Rius again that splendidly equipped player, whose rhythm is so energetic and whose musical enthusiasm pulsates through every selection. Rachmaninoff's overplayed C sharp minor Prelude found in her an interpreter from whom one is willing to hear the composition often for she imbues it with true beauty. Mme. Rius' playing was not free from "blue" notes and not infrequently tone quality was harshened by over-vivacity of touch. But that undoubtedly was caused by the concern every serious musician feels when returning to the concert stage after long absence. What lovely touch this player possesses was charmingly evident in her accompaniments, especially in the song cycle, Elliland by Fielitz. There were exquisite flowers handed to the pianist who delighted her friends as ever.

Geddes Winslow has unusually brilliant vocal means, high tones of the sparkle and vibrancy as clear as clari. These, like all his singing, come easily. There is not much sonority to his lower notes and not always in his middle register where tones seem placed far back and lack definiteness which can be remedied by more decisive vowel shading. Winslow could add inner forcefulness to the strength of his voice and general poise if he would avoid emotional restraint. His brilliant high tones have a cold glitter. Even in his lyric moments he seems emotionally cool, not to say indifferent. He is not without the element of feeling as fleeting moments in the Elliland cycle by Fielitz showed, but not much, else there would not be so noticeable a monotony of tone color, a sameness of expression when he sings the monk's love for beautiful Irmingard of the faithful abbess. The opening was a true illustration in the McFadden, Shalitt and Openshaw songs. The Credo from Verdi's Otello was tonally more powerful than convincing, because of emotional aloofness. But for that and greater quality in the middle and lower registers this young American should become prominent. Like the pianist he was warmly applauded.

WAGNERIAN PROGRAM BY PHILHARMONIC

By Nelle Gothold

To all of who during the past few years have felt the deplorable abolishment of German music from our American concert life, the opportunity was afforded last week to revel in an all-Wagnerian program given by one of the world's finest orchestras, our own Philharmonic, directed by Walter Henry Rothwell, a profound student of the incomparable Wagner and an unexcelled authority on the subject. The program, varied, well balanced and beautifully interpreted, included works of the composer's earliest creations, and some of his best known opera selections.

Opening the program was the little known overture Prelude written about twenty years ago, inspired by a Polish celebration which he attended in 1831, showing little of the true Wagnerian style, but proving of great interest largely from its historical setting and for its first-time-in-Los Angeles presentation.

Soft, quiet and subdued in harmonic beauty the Siegfried Idyl inspired by the anticipated birth of his son, Siegfried, offered contrasts to the opening number. The strings without double bass begin the melody which gradually weaves itself into a grand climax of rare loveliness. The Paris version of Bacchante from Tannhauser in its lovely tone coloring was followed by Siegfried's Death music from the opera Die Gotterdammerung in its majestic funeral motif, bringing out the stately solemn tones of tubas and horns in mournful harmonies.

Mr. Rothwell's reading of the Prelude to Act I from Lohengrin inspired much enthusiastic response on the

part of the audience, as also did the rendition of the Introduction to Act III and Dance of the Apprentices from Die Meistersinger with its dazzling climax.

Perhaps the least inspiring of any of the intensely interesting numbers was the Prelude to Tristan and Isolde, which impressed me as being somewhat monotonous in its cumulative expressions of tender insatiable longings.

As a fitting climax for this varied program portraying the brilliant and delicate coloring of Wagner's musical landscapes and paintings, Mr. Rothwell led the instrumentalists in a very excellent rendition of the well-known Ride of the Valkyries. Wild and stormy in character and one of the most tremendous compositions in existence, and perhaps the best known of all the numbers on this program, it evoked continued applause from the large audience which crowded the Philharmonic Auditorium.

Wagnerian music in its continuous flow of melody corresponds to the emotional current of the drama and all the elements present seem to combine in gradual preparation for the unfolding of some grand and glorious mystery to dawn. His achievements and splendid noble qualities gave much to permanently enrich the world's intellectual and spiritual life.

ZOELLNER QUARTET SUPREME IN ARTISTRY

By Nelle Gothold

The Zoellner Quartet, an organization whose artistry has aroused the admiration of the musical world and distinguished it as one of the supremely great groups of stringed instrument virtuosi, one that has proven an important musical asset to Los Angeles, was heard Monday evening in a concert of unusual charm. The beautiful intimate setting for their finished recital was the music room of the new Biltmore Hotel, where a discriminating group of friends and admirers assembled to hear this, their first concert of the season.

With a background of twenty years of concert playing throughout the world this group has long since ceased to perform as individuals but rather as one gigantic instrument.

Mendelssohn's Quartet Op. 13, No. 2, the opening number so full of beauty, sentiment and pathos, expressed with rare grace and sweetness of melody, was played with delicate and delicate chafed. Next came number one and not well known, Tema con Variazioni Op. 2, by Giere, was well given in its joyous, light and brilliant mood, while in contrast, the Andantino from Quartet Op. 10, by Debussy, offered weird harmonies utterly devoid of all the customary rules and regulations governing composition. This great French composer's works are still an unsolved problem to most musicians in their strange forms and unusual progressions, though invariably well received on any program. Fourth on the program was the Schumann Quintet Op. 44, which has been described as the best piece of chamber music from any composer since Beethoven. This was thoroughly fresh in its romantic and poetic atmosphere, and perfectly rendered in all details by the quartet and piano, their interpretations being equal in beauty and spontaneity. Next, Elidor, a French song, the assisting artist, aside from being a delight to the eye, played with beauty of tone, displaying marked musicianship.

The Arrivillage Musical College gave the following three excellent programs during Music Week which were held in the auditorium of the college at 2315 Jackson street: Vacation Time (Strauss) Robert Arredi; Harry Farmer, First Loss, Wild Horseman (Schumann), Helen Jones; Butterflies (G. A. Horstmann), Marjorie Logren; Valse in A flat (Gurlitt), Janet Kissel; Dance Caprice (Grieg), Adele Lalanne; La Zangara (Bohm), Valse (Liszt), Oscar Danneberg; Piano—Prelude in C sharp minor (Chopin), Constance Power; Piano—Serenade to the Doll (Debussy), Goliwog's Cake Walk (Debussy), Edwin Simon; Orsana—Sonata in D minor (Gulimant), (final movement), Gertrude Meyers; Organ—Hymn of Victor Hugo (Saint-Saens), Piano—Waltz in C sharp minor (Chopin), Constance Power; Piano—Serenade to the Doll (Debussy), Goliwog's Cake Walk (Debussy), Edwin Simon; Orsana—Sonata in D minor (Gulimant), (final movement), Gertrude Meyers; Organ—Hymn of Victor Hugo (Saint-Saens), Piano—Waltz in C sharp minor (Chopin), Constance Power; Piano—Serenade to the Doll (Debussy), Goliwog's Cake Walk (Debussy), Edwin Simon; Orsana—Sonata in D minor (Gulimant), (final movement), Gertrude Meyers; Organ—Hymn of Victor Hugo (Saint-Saens), Piano—Waltz in C sharp minor (Chopin), Constance Power; Piano—Serenade to the Doll (Debussy), Goliwog's Cake Walk (Debussy), Edwin Simon; 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UKRAINIAN NATIONAL CHORUS

An unusually important event musically will be the appearance here of the Ukrainian National Chorus, under the leadership of Prof. Alexander Koshetz, which is scheduled for a two days' engagement in Scottish Rite Auditorium January 14th and 15th. The Ukrainian National Chorus is under the direction of Max Rabinoff in the United States and has just recently closed a sensational successful engagement in Mexico City where all known records of concert attendance were broken when 32,600 paid admission to hear this remarkable aggregation of singers. The combine operatic, folk, romantic and war music and present a greater variety and a more colorful repertoire of selections than any other organization in the world.

Rabinoff, under whose direction the huge chorus is appearing, will be remembered as the impresario who brought Pavlova, Mordkin and Balle Russe to the United States. He was also managing director of the Boston Grand Opera Company during 1915, 1916 and 1917. The remarkable manner in which these singers present their selections suggests the resonance of a huge organ and has caused some critics to refer to the organization as "the human pipe organ." The reception accorded the Ukrainian National Chorus wherever it has appeared has been tremendous and critics everywhere have sung their praises in the highest terms.

LORING CLUB CONCERT

It gave much pleasure to the committees of the Loring Club to realize the earnest and kindly interest which the associate members have in their work of the club, as was evidenced in the many replies received in response to the request, at the October concert, for suggestions as to how the Christmas music should be included in the program of the concert on the evening of Tuesday, December 18. These replies show that the associate members heartily approve of the policy of making the December concert a Christmas celebration and also that our audience desires the program of this concert in Christmastide to include the old music which so thoroughly reflects the spirit of the season.

The seven which received the greatest number of votes were six of these old established favorites together with Mr. Sab's setting of Carmen Nalate, the Latin Christmas hymn which was written by Professor Leon J. Richardson of the University of California. The other's selected in this vote were as follows: O Holy Night (Cantique de Noel) (Adolphe Adam), Ring Out Wild Bells (Charles Gounod), Nazareth (Edmund Dwyer Gray), The First Nowell (Carroll), (Traditional), The Wassail Song (Carroll), (Traditional), Lo, How a Rose E'er Blooming (from the 13th Century), (Praetorius).

There were so many votes for several of them that some of these also are being placed on the program, among them being two Russian and one French carol. Two compositions which, on this occasion, will be heard for the first time in San Francisco are a Villanelle Matona, Lovely Ma'den by Orlando di Lasso (who was born four hundred years ago) and Cecil Forsyth Tell Me Not of a Lovely Lass.

EDITORIAL ANNOUNCEMENT

The editor of the Pacific Coast Musical Review was suddenly called to Los Angeles in connection with affairs at our Los Angeles office last Saturday and did not return until Wednesday morning. The suddenness of the trip, in connection with Saturday afternoon being a half-holiday, prevented the editor from arranging details for the review of important events to be included in this issue. In addition, he was unable to finish his own reviews of the preceding week. Consequently, if our readers will miss the report of certain musical events, they know the reason and may look for them next week.

Owing to the half-holiday on Saturday afternoon in the San Francisco Post Office, and now on account of the holiday rush, the Pacific Coast Musical Review is being delayed in the mail, and some of our subscribers tell us they do not receive the paper until Tuesday or Wednesday morning. We have informed some of the postal authorities of this delay, but there is no remedy for it at this time. Second class matter simply has to take second place to the holiday

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mail. After the holidays we are assured that delivery of the paper will again be prompt.

Our readers will, no doubt, remember that the publication date of the Pacific Coast Musical Review is now on Monday instead of Saturday. All copy should reach this office preferably on Tuesdays before 5, but in any event not later than Wednesday at 2 o'clock. Frequently contributors send us advance notices of concerts as late as Thursday and Friday. It is, of course, out of the question that such matter can be published in the current issue.

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VOL. XLV. No. 12

SAN FRANCISCO, MONDAY, DECEMBER 24, 1923

PRICE 10 CENTS

MUSICIANS' CLUB GIVES CHRISTMAS DINNER

RESIDENT ARTISTS TRIUMPH WITH SYMPHONY

Leaders of Musical Colony Enjoy Entertaining Program and Listen to Interesting Discourses—Nearly One Hundred and Fifty Members and Guests Gather Around the Festive Board.
Julius Haug the New President

Ellen Edwards and Allan Bier Receive Well Merited Ovation for Their Musicianly Interpretation of Saint-Saens' Carnival of the Animals.
Schumann's Fourth Symphony Receives Excellent Reading.
Scarlatti Sonatas Arranged by Tommasini Also Pleases

BY ALFRED METZGER

BY ALFRED METZGER

The Musicians' Club of San Francisco gave its annual Christmas Dinner at the California Room of the Fairmont Hotel on Saturday evening, December 15th. Nearly 150 members and guests were in attendance and everyone conceded that it was one of the most brilliant affairs ever given by this organization and the attendance broke all previous records. Vincent de Arrillaga, for two years president of the Musicians' Club, occupied the place of honor and presided over the proceedings. It was his final appearance as presiding officer, and the deep interest he had taken in the welfare of the club and the enthusiasm he displayed in securing for the club its headquarters on Sutter street, and finally his persistent efforts to clear the organization of its indebtedness by increasing the membership list and inducing everyone to contribute his share, earned him the many eulogies which various officers and members gladly bestowed upon him on this occasion. We doubt very much whether any president ever accomplished as much for the Musicians' Club as Mr. de Arrillaga did, and he deserves a more substantial token of the club's appreciation than the addresses made in his honor.

At the speaker's table were such prominent men and women as Mr. and Mrs. Alfred Hertz, Elias Hecht, Mr. and Mrs. Julius Haug, Mrs. William Henry Banks, president of the Pacific Musical Society, Mrs. Horatio Stoll, president of the San Francisco Musical Club, Mrs. Lillian Birmingham, president of the California Federation of Music Clubs, Redfern Mason, music editor of the San Francisco Examiner, Vincent de Arrillaga, Edouard Dera, Gaetano Merola, John Harraden Pratt and Alfred Metzger.

As has been the custom in the past, the election of officers of the Musicians' Club took place at the same time as the annual banquet, and the result on this occasion was as follows: President, Julius Haug; vice-president, William Edward Chamberlain; secretary, Johannes Raith; directors, Carolus Lundine and Charles Lamp. Mr. Haug, upon being called upon to address the gathering, expressed himself honored with the confidence bestowed upon him by the members and voiced the sentiment of all present by expressing the club's appreciation of the invaluable services rendered by Vincent de Arrillaga during his three years' incumbency. Mr. Haug is noted for his wit and cheerfulness, and no doubt he will have many opportunities to employ both during the course of his administration.

Johannes Raith, the earthquake secretary of the Musicians' Club and, according to John Harraden Pratt, "the secretary who goes on forever," reported on the progress of the club during the past year, showing the growth of its financial condition and, notwithstanding the fact that it has paid its bills, there is more money in the treasury at the beginning of the year than there was last year. Mr. Raith, too, spoke in the highest terms of the remarkable achievements of Vincent de Arrillaga, the retiring president.

John Harraden Pratt was called upon to speak on the past history of the club and certainly did the subject full justice. He said that the Musicians' Club was originally called The Metronome, which name was changed to the present one shortly after organization. The club is now about thirty years old, and among

the past presidents Mr. Pratt mentioned the following: J. H. Rosewald, Dr. Louis Lisser, Dr. H. J. Stewart, Oscar Weil, John Harraden Pratt, Robert Tolmie, H. B. Pasmore, Arthur Pickenscher, Wallace A. Sabin, Alexander Stewart, Elias Hecht, Samuel Savanah, Vincent de Arrillaga and one or two others whom the writer does not remember at this time. Mr. Pratt was president during the trying days of the fire. Mr. Pratt also referred to the excellent work of Julius R. Weber while that active musician

Not too much stress can be laid upon the fact that Ellen Edwards and Allan Bier, two of California's most prominent pianists, appeared as soloists at the Fifth Pair of Symphony Concerts at the Curran Theater on Friday and Sunday afternoons, December 14 and 15. It is true the two piano parts form a portion of the ensemble of Saint-Saens' Carnival of the Animals, and therefore the soloists did not appear under the usual glamour that surrounds assisting artists; but their credit is so much greater when

is entitled to the highest commendation for laying such important stress upon the assistance of resident artists. Such action raises the prestige of resident artists at home and abroad. Mr. Hertz has no reason to regret his decision, for the two pianists reflected credit upon his selection and upon the community where in they reside. Both technically and musically the piano parts were played with consummate skill and taste and reflected the intentions of the composers in the most convincing degree. We can not imagine a more effective reading of these extremely difficult scores.

There were other musicians who accomplished worthy artistic stunts during the rendition of this Carnival. Anthony Lindoe, the excellent furiist of the orchestra, acquitted himself splendidly during the rendition of the Aquarium part, wherein the great variety and the easy technic of his flute performance left an excellent impression. Walter F. Ferner interpreted The Swan episode with rich tone and romantic shading. Indeed the entire work was given an interpretation of such realistic and graphic dimensions that the audience followed with the keenest interest every subdivision of the delightful fantasia. The Hens and Roosters might have so easily deteriorated into vaudevillian vulgarity, but expressed a clean, healthy humor without degenerating into clownishness. The pomposity of the elephant was emphatically accentuated by the double basses. The Tortoise introduced a well-known gallop from Offenbach's Orpheus in an entirely new environment. Among the Fossils appeared a few old acquaintances, including Saint-Saens' own Dance Macabre. Altogether it was a delicious musical joke, and yet the intensity of scoring, the difficulties in technical execution so easily overcome, and the intellectual importance of the work makes it more than merely a musical joke. It represents the last word in genuine musical wit and humor, and it was interpreted under masterly direction and by skilled musicians.

No one can for a moment deny that Schumann's Fourth Symphony is one of the standard works of symphonic literature. Nevertheless there are elements of monotonous repetition and similarity of tempi and emotional coloring which creates at times an unquestionable atmosphere of ennui. In so far as the interpretation was concerned it was all that anyone could wish for. Whatever Alfred Hertz does is done exceedingly well, and in this interpretation he obtained more emotional warmth from the score than any other conductor we have heard direct this composition. Mr. Hertz certainly has a knack to emphasize the beauties of a classical work, and his judgment was keenly aware throughout the reading of this Schumann work. There are many delightful and charming periods which alone justify the frequent repetition of this symphony, and these beautiful phrases are overshadowed the occasional languid color of certain parts of the work.

Owing to unavoidable delay we were unable to hear the Scarlatti sonatas, arranged by Tommasini, but hear from all sides that this master of modern composition treated one of the oldest classics in a manner to retain the simplicity and melodic beauty of the graceful work. Ravella La Valse attempted to convey the accompanying noise during the performance of a vase, concluded the program.



GERARD CARBONARA
The Brilliant Young Composer-Conductor of the Fox Oakland Theatre
Who is Making a Mark in the Musical World

was secretary of the Musicians' Club in its earlier days. Mr. Pratt also complimented the present secretary, Johannes Raith, for his loyalty and faithfulness and his appreciation of the honor, instead of seeking remuneration from the position. The club for many years gave its monthly dinners at leading restaurants, but during the last year or two, thanks to the efforts of Vincent de Arrillaga, it has enjoyed its own headquarters. In conclusion Mr. Pratt read a little poem of his own referring to the past history of the organization.

(Continued on Page 6, Col. 1)

the public recognized the brilliancy and artistry of their pianistic efforts, even though they were part of an ensemble performance, and picked them out for demonstration and enthusiastic recognition at the conclusion of the performance and occasionally in the midst of the work. But, aside from this fact, the spirit of the occasion is worthy of recognition. Not so long ago resident artists had no opportunity to appear with our symphony orchestra as it is constituted today. This time it was announced with a certain amount of pride that resident artists are to participate. Alfred Hertz

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What was there about me that caused Franz Liszt, forty years ago, to say of me: "You afford delight even to my old piano-weary fingers?"

Why did Richard Wagner, writing from Bayreuth in 1879, declare: "Sounds of such beauty as those coming from my Steinway grand flatter and coax the most agreeable tone-pictures from my harmonic melodic senses?"

Why did Gounod, who gave us "Faust," write to my makers in 1888, "Mme. Adeline Patti joins me in the ecstasy and mutual admiration of your product . . . I am overjoyed at the consciousness of being the possessor of one of your perfect instruments?" And what was it that stirred the mighty Dr. Joseph Joachim to assert: "Steinway is to the pianist what Stradivarius is to the violinist?"

Companion of genius indeed have I been! Sometimes, when the stage is dark and the lid over my strings is down, I brood over my long years of such companionship.

I see Adeline Patti again, blowing kisses,

What does the Steinway piano think about, when the curtain is down and the lights are out, and the artist and the audience have departed? Eloquent enough the Steinway is when the moods of others are voiced on its wondrous strings. But what are its own moods and longings? Listen! It is about to speak to us



and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous rhapsody over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties, and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to these who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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TWENTY-THIRD YEAR

HEARTY COMPLIMENTS OF THE SEASON

There is no better time, during the course of a busy year, to reflect upon the real human element which should be associated with music in all its aspects, than the Yuletide season during which all that is best in us should find adequate expression. The other evening, during the Christmas dinner of the Musicians' Club, Elias Hecht touched a particular subject which needs much larger discussion than was possible on that occasion. We shall do our best to add our share to the further dissemination of the suggestion contained in that address. We refer to Mr. Hecht's reference to the existence in San Francisco of a certain spirit of individual clannishness which contributes to the development of personal achievements, but which fails to consider the necessity to co-operate with your fellow in an achievement including the whole community. No truer word was ever uttered about the San Francisco spirit than that.

Everyone for himself, seems to be the predominating keynote hereabouts. We find people unwilling to become members of the Musicians' Club, because they can't get anything out of it. We find people unwilling to join the Music Teachers' Association, because they don't think all the best element is represented. We have people who do not become members of music clubs because they feel they do not get enough for their money. There are people who do not join the guarantors of the symphony concerts, because they have preconceived personal prejudices which have nothing to do with music. We find people unwilling to join an opera chorus, because they do not get any remuneration. We find vocal teachers and students indifferent toward becoming members of a festival chorus, because they can not be engaged as soloists or because it is not "dignified" to sing in a chorus.

Sisters and Brethren! Will we ever have a real musical atmosphere when such sordid and selfish sentiments are permitted to take root? Nothing sufficiently great to challenge the admiration of the world will ever be done in any community, if the members of the musical profession and the musical public do not work shoulder to shoulder for the common good. As long as you only look out for yourself you can only accomplish something confined to that which you are able to do single-handed. Only when you join forces with your colleagues toward the achievement of something that no individual can do alone, will you contribute your share toward the development of musical activities that reach beyond the purely personal limitations. And only projects that expand beyond the personal limitations can possibly challenge the admiration of the world.

Take, for instance, a great artist. No one has any idea how many sacrifices, how much time of unselfish service, how much co-operation from colleagues, how many weary hours of self-effacement were necessary to reach a point where the admiration of the world became apparent. Those artists who are trying to make a career without seeking co-operation from their colleagues, who think they can enter the great adventure alone, purely inspired by the idea of personal success, without the appreciation of service, without the experience of sacrifice, will never reach the aim they set themselves. They will surely fail by the wayside without looking upon the sun of triumph. And so it is with the individual. You will never realize the blessings of music. You will never enjoy thorough satisfaction and happiness in your work. You will never realize the fondest aspirations of your dearest dreams until you have learned to think and act in association with your fellowmen.

Alone you are helpless. Backed by the combined strength of your colleagues you are unconquerable. And if you have hitherto belonged to those who always argue why a certain achievement should not be encouraged, and if you have permitted yourself to drift among the drones of the profession who always depend upon someone else but themselves to do the work, you will never realize the true en-

sical world as a community wherein a chorus of five hundred voices can be assembled, each of which belongs to an artist who is such with his whole heart and his whole soul.

Dear Reader! Do you understand what we mean? Or does this sort of talk make you laugh? If it does not read any more. For we have failed to convince you of the seriousness of our appeal. But if you do know what we mean, you possess that spark of which true genius is made. You have learned to sacrifice your personal prejudices upon the altar of your art. You are blessed with the understanding that shows you the necessity of co-operation with your fellow artists. There is so much real talent, so much genuine love for music, so much musical intelligence and so much artistic expression bottled up in the individual breasts of San Franciscans, and bay cities' residents in general, that the combined strength of them would astonish the world and the Music Festival to be given next March is such a great opportunity to express this unanimous thought and this combined talent that it would be a pity to permit it to pass unnoticed.

Join the festival chorals! Whether you are leaders in your profession or whether you are humble disciples, whether you are soloists of reputation, or whether you are just beginning to take steps in your musical experience. Get together! Show your strength and the splendor of your ambition will reflect its rays throughout the musical world and center attention upon your work which will be glorified by your service to your community. In the hope that our readers will understand this idea and will help us to spread it throughout this section of the country, we wish everybody a very Merry Christmas and the Happiest and Most Prosperous New Year they ever had in their life.

GERARD CARBONARA'S ENVIABLE REPUTATION

Distinguished Composer-Conductor Specially Sent to California by the William Fox Corporation to Conduct Oakland Theatre Orchestra

There is no question regarding the fact that the motion picture theatre is in many respects of great assistance to the progress of music and to offering opportunities to distinguished musicians to exhibit their highest achievements. Among the newcomers in the bay region is Gerard Carbonara, a distinguished composer-conductor, who was sent specially to California by the William Fox Corporation to conduct the orchestra at its new Oakland Theatre. Mr. Carbonara conducted for D. W. Griffith during four years and made a distinct impression. He also conducted opera in Italy and other European countries.

Mr. Carbonara was born in New York City and studied in the Naples Conservatory of Music under Marucci and under Dvorak in Vienna. He is a composer of international reputation, his composition having been published in Austria, Italy and the United States. He is a violinist of distinction having concertized in Europe and he also is sufficiently equipped to command pianistic recognition. He has composed an opera in two acts entitled Armand which is to be presented in Chicago. Of this opera Musical America of September 8, 1923, had this to say: "Armand, an opera in English by Gerard Carbonara, a San Francisco orchestra leader, has been accepted by the Opera in our Language Foundation and David Bispham Memorial for its repertoire. It will be presented in the Playhouse this winter, providing that the orchestral parts can be had in time for rehearsal."

Mr. Carbonara is finishing another opera in three acts based on Karma of the Yogi Philosophy. Each act represents a psychological state of a Hindu Princess, namely, the barbaric or maternal, the mental or the spiritual. He is also working on a symphonic poem entitled Ode to Nature. There is no question but that Mr. Carbonara is a most valuable addition to our musical forces, as composer, violinist, pianist and conductor and no doubt he will soon become identified with our musical life as one of the leaders of musical thought.

A TRIBUTE TO JASCHA HEIFETZ

Something new in the behavior of an audience comes from Dewey Harris in the Houston Post, reviewing the recital of Jascha Heifetz who plays here on Friday afternoon, January 18th, at the Curran Theatre, under the auspices of the Elwyn Concert Bureau. Mr. Dewey writes:

"For several moments before the artist walked upon the stage there was a hush in the hall as if those gathered had already sensed the solemn beauty of the music to be interpreted."

"During the rendition of the first two movements of the Bruch Concerto in G minor, the audience remained enraptured, but at the close of the Adagio the intense emotion was too much and a volley of applause broke forth. Finally Heifetz was on with the Finale or Allegro energico movements and at the conclusion the applauding resumed, lasting until three calls were taken."



JULIUS HAUG

One of San Francisco's Most Skilled and Popular Violinists, Director of the Columbia Theatre Orchestra, Who Has Just Been Elected President of the Musicians' Club

joyment you may get out of your art until you have abandoned your indifference, your selfishness, your clannishness and have made up your mind to conquer the musical world in the ranks of the soldiers of achievement. And right now there is a wonderful opportunity presented to you, namely, the monster festival chorus now being rehearsed for the first great California Spring Music Festival at the Exposition Auditorium next March.

Alfred Hertz does not want a chorus of five hundred indifferent voices singing according to the mechanical beat of a metronome. Mr. Hertz wants a chorus of vivid, fresh, ringing voices. He wants an artists' chorus. He wants five hundred voices that will be heard throughout the musical world. He wants artists that feel the heart throbs of the masters' most intimate ideas. He wants artists who FEEL what they sing as well as sing it. He wants a chorus that can not be bought with money. He wants a chorus of such great artistic value that there is not enough money in America to buy it. Have we five hundred voices possessed by men and women of sufficient enthusiasm, sufficient loyalty, sufficient soulful aspirations, to understand and realize the magnitude of such a chorus? We believe there are such artists who would not feel ashamed to sing in a chorus whose mission it is to make San Francisco and vicinity famous throughout the mu-

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

San Jose, December 19.
Johann Sebastian Bach's The Christmas Oratorio, given at the Stanford University Memorial Church, Saturday, December 15, under the direction of Warren D. Allen, was a magnificent performance. Miss Winifred Estabrook soprano; Esther Honk Allen, contralto; Carl Edwin Anderson, tenor, and Austin Willard Sperry, bass, were the soloists, covering themselves with glory in their splendid work. Miss Myrtle Shafer, at the organ, played a Bach Prelude and Fugue before the oratorio. The University Orchestra, augmented by members of the San Francisco Symphony Orchestra, sustained the accompaniment and quite distinguished itself in the opening of the second part. The choir was perfectly trained. It is to be hoped that this rarely heard oratorio, so superbly produced, will be repeated at some future time not too far distant.

Madam Annae Kraemer Blotcky, mezzo-soprano, was heard in a group of songs at the Chamber of Commerce Members' Forum at the Commercial Club, Thursday, December 12, when Dr. David Starr Jordan, Chancellor Emeritus of Stanford University, was the honor guest and speaker. Mrs. G. M. Abbott of Berkeley was the accompanist. Madame Blotcky arrived in San Fran-

co. Mrs. Lester Cowger, soprano, gave a recital Sunday afternoon at the Palo Alto Community House, assisted by Ida Sedgwick Pogson, pianist and accompanist, and Mrs. Charles McKenzie, pianist. The following interesting program was given: Bible Songs—(a) Hear My Prayer, (b) God Is My Shepherd, (c) I Will Sing New Songs of Gladness (Anton Dvorak), Mrs. Cowger; (a) Widmung (Schumann), (b) Der Nussbaum (Schumann), (c) Cradle Song (Gretchenanoff), (d) O Thou Billowy Harvest Field (Rachmanninoff), Mrs. Cowger; two piano duos—Saint-Saens' Variations on a Theme (Bethoven), Mrs. Pogson and Mrs. McKenzie; (a) Tally Ho (Franco Leon), (b) My Little House (Seneca Pierce), (c) A Golden Thought (Gertrude Ross), (d) The House That Jack Built (Sidney Homer), Mrs. Cowger.

Hannah Fletcher Coykendall, soprano, sang the leading role of Sylvia in Sweethearts, the comic opera in two acts by Victor Herbert and Harry B. Smith, presented by the San Jose Lodge No. 522, B. P. O. E., for the benefit of the annual Empty Stocking Fund, in the Victory Theater, December 3, 4, 5 and 6. Mrs. Coykendall is not only the possessor of a beautiful voice, but evinced real histrionic ability. Edwin Ferguson, tenor, was clever in his portrayal of the Hon. Percy Algernon Singsby. Dealla Hill, Charles Kemling, William Penally and Stanley Escane carried their parts well, their solo numbers being greatly enjoyed. The Elks' Concert Orchestra, under the direction of Dr. Charles M. Richards, gave great assistance. A. V. Schubert is concert master.

The Monday Musical Club of Santa Cruz gave a splendid program for their December meeting. There was further consideration of the earlier German composers of the Romantic period—Schubert, Mendelssohn, Von Weber and Moscheles. The members giving the interesting program included Mrs. Duena MacDonald and Miss Melba Hoffman, soprano; Miss Irene Williams, contralto; Mrs. Hope Swinford, Mrs. Vera Clayton and Mrs. Flora Cooper von Schuckmann, pianists, and Francis Hamlin, violin. The January recital will be held in Calvary Episcopal Church and will be featured by Mendelssohn's organ music, four organists taking part.

The A Cappella Choir of the College of the Pacific, said to be the only unaccompanied mixed chorus on the Pacific Coast, has been greatly in demand during the present Christmas season. Under the direction of Charles M. Dennis, organizer and developer of this unusual choral body, the choir has participated in ten Christmas Carol concerts. Several of these have been with outside assistants, and Esther Hornaday, harpist, Lucille Fox, soprano, and Grace Connor, reader, all members of the Choir, have appeared as soloists. The outstanding concerts were given before the Association of American University Women on December 6, in Burlingame December 13, and under the auspices of the Santa Clara County Branch of the State Music Teachers' Association at First Methodist Episcopal Church, San Jose, December 18. At the latter concert the Choir was assisted by Allan Bacon, organist, and Nicola Di Lorenzo, Benjamin King and Ephraim Engleman, violinists, with Mrs. Benjamin King at the piano. The Choir presented a beautiful assortment of carols, most of them comparatively new and culled from unusual sources. English, French, German, Russian, Spanish and American carols made up the list. All were sung with that beautiful freshness of tone quality, accuracy of technique and superb attention to finish which characterizes the Choir's work. Over five thousand people had the pleasure of hearing the carols sung under these exceptionally favorable conditions.

Paul Ash, assisted by George Washington Dewey, baritone, Chester Haslett, saxophonist, and Wilbur Hall, trombonist, in addition to his own famous orchestra, gave a musical matinee in the Wiley B. Allen Company's store, Saturday, December 15. This occasion marked the opening of the firm's remodeled quarters.

Carols of modern and ancient times will be heard at Trinity Episcopal Church at vesper service, Sunday, December 23, when the choir, under the direction of Leroy V. Brant, organist and choirmaster, will sing the annual community service. The Trinity choir will be augmented by the addition of many of the leading amateur and professional singers of the city. The choir will sing three carols thought to be heard in San Jose for the first time: one, a carol of the island of Hayti, and two ancient French carols. Sing We Noel, a sixteenth century carol, will be rendered by a trio consisting of Mrs. Lester Cowger, first soprano, Mrs. Leroy V. Brant, second soprano, and Mrs. Myrtle Mitchell, contralto. The Trinity chimes will have an important place in the service.

St. Paul's Methodist Episcopal Church will have a Christmas musical program Sunday, December 23. Among the soloists will be Chester Herold, tenor, who will sing Dudley Buck's The Night Song of Bethlehem, and Arthur Johnson, baritone, who will be heard in How Beautiful Upon the Mountains, by J. Flaxington Harker. Mrs. Reuben Walgren, mezzo-soprano, and Miss Alberto Haas, contralto, will also be heard in solos. Wilbur Cauch is the organist.

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STELLA JELICA

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Loew's Warfield This Week With Emphatic Success

cisco in October to make her home. She was soloist in the Russian Symphony Orchestra at Madison Square Garden, New York City, and for some years director of the great Spartanburg Musical Festival, held annually in South Carolina, embracing all the south-western states. Having done much oratorio and concert work for the past fifteen years, Madam Blotcky will be a great acquisition in our western musical world.

The Ninth Annual Performance of Handel's Messiah was given at the College of the Pacific, Sunday, December 16, by the combined chorus and orchestra of the College under the direction of Charles M. Dennis, acting dean of the Conservatory. Helen Fletcher Riddell, soprano, Ardis Carter, contralto, Hugh J. Williams, tenor, and Charles Lloyd, basso, were the soloists of the occasion. An immense crowd, which taxed the capacity of the building, was deeply impressed by the exceptionally fine work of the participants. The chorus of one hundred voices showed evidence of careful training and attention to expression. The Hallelujah chorus was done in such magnificent manner as to call forth a request for a repetition, which was given following the Amen chorus. An orchestra of twenty-five, with Miles A. Drexell, concert master, Jessie Moore, piano accompanist, and Myrtle Shafer, organist, supported the chorus and played the solo accompaniments with good style.

ANIL DEER

FRANK MOSS TO GIVE CONCERT

One of the first piano recitals of the New Year will be presented by Frank Moss in the Colonial Ballroom of the Hotel St. Francis on Tuesday evening, January 22, under Alice Seckels' direction. His work entitles him to be recognized as a virtuoso. Frank Moss' success has made for him a distinctive place and his future promises to be even more brilliant. The press were unanimous in their praise of his artistry in his appearance last season at Scottish Rite Hall, speaking of him as possessing vitality, warmth and poetic eloquence, and Redfern Mason said of him: "Pianists may be divided into two classes—artists and artists. Frank Moss is an artist and an excellent one." Mr. Moss will present an unbacked program, containing numbers by Bach, Cesar Franck, Chopin, Scriabine, Albeniz and Dohnanyi.

USEFUL TEACHING SONGS FOR ALL VOICES.

Edited and Compiled by Liza Lehmann.

The general song repertoire, as a rule, may be divided into a number of distinct groups, each one of which admits of further detailed classification for particular concert, recital, or studio uses. The so-called "teaching song," in particular, has come to be looked upon as one of the most important factors of a successful course of vocal study and the selection of serviceable, useful and beneficial material of this kind, constitutes one of the most necessary duties of an instructor. Serious-minded teachers and students should therefore be considerably interested in Useful Teaching Songs for All Voices, edited and compiled by Liza Lehmann, and published in five volumes by Chappell and Co., Ltd., London and New York. In selecting the contents of these volumes the editor has given careful consideration to the vocal expressive and interpretative needs of practically all singers and has offered a wealth of excellent material in one volume each for soprano, mezzo-soprano, contralto, tenor and a fifth one for baritone and bass.

Each of these volumes contains twelve songs, selected from the best-known vocal works by classic and modern composers which embody the necessary instructive qualifications. In her selection the editor has included a number of standard songs deemed indispensable for such a compilation as this, but she has also provided a large number of splendid songs not so well known. The bulk of these songs have been provided with English lyrics, as mentioned in her preface, "It is her firm belief that English singers should give their greatest attention to singing in their own language, and singing it well."

The vocal parts have all been given the greatest editorial care, and nothing in the way of helpful hints for phrasing, diction, special signs for full and half-breath has been overlooked. It should also be noted that in her edition of these useful teaching songs the editor has given particular attention to the piano accompaniments, shortening the tuttis and facilitating same wherever suitable and serviceable. The editor is also of opinion that the ear is much improved by occasional singing without accompaniment, and to this end she has included one unaccompanied song-study to each collection.

Space will hardly permit of mentioning all the individual titles of the sixty songs contained in these five volumes, but those of our readers who are interested in such instructive vocal material as this are urged to write to the publishers, Chappell-Harms, Inc., New York, and obtain from them a complete list of contents.

Pearl Hossack Whitcomb, mezzo-contralto and member of the faculty of the University of California Extension, is presenting four of her pupils in recital, in the Hotel Fairmont, Saturday afternoon, January 12. While we have long known of Mme. Whitcomb as a concert artist, it is only within the last two and a half years that she has been teaching in San Francisco, and in this remarkable short time has established herself as one of the most successful teachers in our midst. This success is due to the comprehensive work done in the studio and Mme. Whitcomb's years of experience in every branch of the vocal and dramatic art. Coming from a family of artists and students, Mme. Whitcomb has inherited a love of study, and added to her reputation as a musician, is that of a thorough linguist. Her pupils, therefore, are required to work for a very high and exacting standard. Since studying with her, three of Mme. Whitcomb's pupils have secured professional engagements at the leading theaters, and her pupils are always in demand by the many clubs about the Bay. Following is the program: (a) Mazurka Op. 6 No. 1 (Chopin), (b) Nocturne Op. 9 No. 2 (Scriabine), Miss Irene Millier; (c) Consecration (Manney), (d) The Violet (Mozart), (e) The Last Song (Rogers), Mrs. Frank Ward; (a) E. Lucevan Le Stelle (Puccini), (b) Crying of Water (Campbell-Tipton), Fernando Ybarra; (a) Under the Greenwood Tree (Dr. Arne), (b) Summer is icumen in (oldest known English song); (c) When I Was Seventeen (Swedish Folk Song), Miss Harriette Merton (a) Voi che Sapete (Mozart), (b) Calm as the Night (Bohm), Miss Louise Killilea; Ballade, Op. 24 (Grieg), Miss Irene Millier; O Mio Fernando (Donizetti), Mrs. Frank Ward; Chantant Oiseau (David), Miss Harriette Merton. (a) Vorwurf, (b) Der Himmel hat eine Thraue geweint (Schumann), Miss Louise Killilea; (a) Ah Moon of My Delight (Lehmann), (b) Ay, Ay, Ay (Creole Song), (c) Ojos Tapatis (Mendez), Mr. Fernando Ybarra.

The Los Gatos Union High School Orchestra gave a concert in the Grammar School auditorium, Thursday evening, December 13. The orchestra, under the direction of Charles Haywood, was assisted by Mrs. Mollie Mansfield, soprano, Earl Brasahear, pianist, and the High School Glee Club. The latter was directed by Mrs. Ruth McKinley.

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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Who was the first composer to win the Grand Prix de Rome of the French Academy?—E. I. M.
Louis Joseph Ferdinand Herold, the composer of "Zampa," was awarded the Prix de Rome in 1812. This seems to be the first award of it, though, according to Pratt, it had been established nine years earlier.

2. How long should a note with a fermata be held?—M. B.

No immutable rule can be given for holding a fermata. It is well to keep in mind the elementary rule that a note with a fermata should be held twice its normal value; but judgment and taste should be exercised in every instance of such a note. In the case of a long note perhaps it would make too much of a pause to double its value, while the value of a short note could be more than doubled without causing a disproportionate pause.

3. What year was the Music Teachers' National Association formed?—R. W.

1878.
4. Can you tell me where I can find a statement concerning the part that women have played in the development of music?—B. A. N.

Arthur Elson: Woman's Work in Music.
George P. Upton: Woman in Music.
Both these books can be obtained at the Public Library.

Harriet Bennett, the talented young California soprano, who scored a great success as prima donna with the Duncan Sisters in Topsy and Eva, returned to her home in San Francisco early in December to resume concert work on the Coast. Miss Bennett received a number of very flattering theatrical offers to appear on Broadway but declined in favor of her local plans.

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MUSICIANS' CLUB DINNER

(Continued from Page 1, Col. 2)

Mrs. Tuttle of Seattle, who recently located in this city, recited a number of characteristic pieces, revealing effective facial expression and impressive registering of human emotions. Humor and pathos alternated in her recitations, and she received hearty applause for her entertaining efforts.

Elias Hecht in eloquent fashion referred to San Francisco's symphony orchestra, which he called "one of the greatest symphony orchestras in the country under the direction of one of the greatest geniuses in the world." He also referred to the San Francisco Opera Association and Gaetano Merola's dynamic energy. He spoke of the good work done by the Chamber Music Society, the music clubs and the impresarios. He referred to the forthcoming Music Festival in enthusiastic terms. He mentioned the achievements of other endeavors in the world of music and art in general, but he maintained that we need more co-operation, less working for ourselves individually and more regard for the other fellow's position. Mr. Hecht wants everyone to take an interest in everybody whose efforts are worth while. He also referred to the fact that if all elements stood together and worked toward a common end nothing would be impossible and the highest pinnacle of artistic achievement could be reached, instead of every one being forced to work out his own salvation in a comparatively limited manner. Mr. Hecht also spoke of the great need for a symphony hall and said that "a symphony orchestra without a home is like a race horse without a stable. Let us all co-operate in the attainment of a symphony hall, and if we can co-operate in this we can co-operate in everything else." Mr. Hecht's sentiments were enthusiastically applauded.

As evidence that the so-called popular music of the present is a "rehash" of the best music of the past, an ensemble consisting of Julius Haug, violin, Nathan Firestone, violin, Emil Hahl, viola, W. Villalpando, cello, and Mynard Jones, piano, played a suite specially arranged by Mr. Jones which showed the metamorphosis of that immitable popular folk song, Yes, We Have No Bananas. Apart from the humor of this composition, Mr. Jones was heartily congratulated upon the ingenuity of his arrangement, which ranged from a Baroque to Tchaikovsky's Andante. Cantabile. Furthermore it was excellently played by the splendid musicians above named.

Redfern Mason was to speak on the future of the Musicians' Club, but instead selected the Future of Music, or Futuristic Music. After referring humorously to some of the intricate arrangements of ultra-modern compositions, Mr. Mason became serious and spoke of the influence he believes Oriental music will eventually exercise upon Occidental music. He stated that for centuries we have written in only two modes, namely, the major and minor. He claims that the music of the future will move into intricate. Like the Oriental music of today there is room for quarter and eighth notes. But such music needs finer auditory senses than we possess today. Mr. Mason thinks that the time will come when these things will be adjusted. At present an eighth of a tone sounds out of tune. Mr. Mason is looking forward to the development of the radio when it will be possible for him to rest at home while listening to various concerts, instead of having to stay out all hours of the night to attend them. Mr. Mason might also add that he could employ means to send his criticisms to the newspaper office by way of the radio.

Mrs. Eleanor Hazard Peacock, a newcomer in San Francisco, accompanied by Raymond White, sang a few excellent compositions, including some by Hugo Wolf and Brahms, in a manner that emphasized their dramatic meaning. Her enunciation was specially clear and she revealed considerable spirit and temperament.

Alfred Hertz, the distinguished conductor of the San Francisco Symphony Orchestra, spoke on the forthcoming Music Festival, which will be the first genuine music festival ever given in the Far West. Mr. Hertz referred to the fact that the Ninth Symphony will be presented as a memorial to celebrate the one hundredth anniversary of the first presentation of that noble work. And he feels every musician should co-operate to do honor to such a great genius as Beethoven. Mr. Hertz appealed to the

common sense of the musicians, and indeed everyone interested in music, to work together for the success of this festival, and such success means better musical conditions for everybody. Among the great needs in our musical life is a big chorus that is able to interpret a literature that is as important as symphony and chamber music. Mr. Hertz continued that the literature of the chorus contains some of the greatest gems in composition. At present the choral societies are restricted to interpret choral compositions of a less important character, inasmuch as they can not employ a big orchestra. Mr. Hertz also said that forty years ago San Francisco succeeded in getting together 1,200 voices to sing the avvil chorus from Il Trovatore. Surely there should be no difficulty to get together 500 voices to sing this great music.

Mr. Hertz also stated that the City of San Francisco had gone into partnership with the Musical Association of San Francisco in this great enterprise. A quartet of celebrated vocal artists will be engaged for the solo parts. Mr. Hertz also said that if it is possible to give such a great festival every year it will prove of inestimable value and benefit to San Francisco. There is a necessity of having a musical center west of Chicago. Mr. Hertz concluded by appealing to all the teachers present not only to do everything possible to induce others to join the chorus, but to become members themselves, as he is particularly eager to get the finest chorus, both as to numbers and voices, that was ever assembled here. "If you will do this," said Mr. Hertz, "I will pledge myself to do everything in my power to carry this great enterprise to a brilliant success, and we will give a music festival which will make the whole country 'sit up and take notice.'"

The final number on the program was a Quartet by Fritz Kreisler, played with realistic humor by Messrs. Haug, Firestone, Hahl and Villalpando.

RUTH MAY FRIEND'S ARTISTIC SUCCESS

Ruth May Friend, the excellent soprano soloist, who recently created such a fine impression at the St. Francis Hotel Colonial Ballroom was soloist with Rosebrook's Band in Oakland on Sunday afternoon, December 24. She sang the Inflammatus from Rossini's Stabat Mater and Scott's The Winds in the South and aroused her audience to prolonged enthusiasm. Thanks to her flexible and well-carrying voice and the intelligent mode of her interpretation. Miss Friend is very active this season and has accepted a number of engagements to sing for musical clubs.

STELLA JELICA TO LEAVE FOR NEW YORK

Stella Jelica, the exceptionally endowed young California soprano, will leave for New York on Saturday, December 29th, on the Panama-Pacific Line steamship Kronland. Mme. Jelica is well known to music lovers throughout the Pacific West for her artistic triumphs in concerts, oratorio and opera. She has established for herself an enviable reputation as a vocal artist of high rank and her voice has conquered for her an enduring position among concert goers. The Panama-Pacific Line has inaugurated a new policy to give its passengers the finest musical entertainment it is possible to secure and Mme. Jelica has been engaged to give a series of recitals during the course of the voyage. Upon arriving in New York Mme. Jelica will fill a number of concert and opera engagements.

ELKUS COMPOSITIONS COMING INTO VOGUE

During the week of November 18th a number of Elkus compositions were presented at leading musical functions in America. Oestp Gabrielwitz played A Merry Folk Tune in Detroit with the Detroit Symphony Orchestra on November 18th. The same orchestra included on its program in Pittsburgh on November 22nd and 25th Paraphrase of Ariosti, Lezione No. 3, for cello and string orchestra, of which Helen Teschner Tas made a viola arrangement which she played on this occasion. Leopold Godowsky played this Ariosti paraphrase with Ludwig Warneke, cellist, at the Friend of Music in New York on November 25th. Alfred Elkus is rapidly forging ahead as one of America's distinguished composers and no doubt this success will spur him on to further efforts.

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New York Musical Review

BY ANNA SCHULMAN

New York, December 11.
Pianists seem to be the center of attraction this week in New York City. No less than nine are appearing: Levitzki, Rachmaninoff, Friedberg, Elly Ney, Percy Grainger, Olga Steeb, Myra Hess, Katherine Bacon and Margaret Morgan. Some of them are familiar to us, and some we hope to get better acquainted with as they ripen with the years.

Levitzki, the young god at the piano, presented a program that thrilled all his hearers; young, old, musician and layman. He transports us to dreamland or sets our hearts dancing gaily, just as he wishes, for where he leads, we follow. His pianistic shading, his gradation of tone, his color contrast and his impeccable technique all combine to make him one of the greatest pianists. A sold-out house greeted him with rapt enthusiasm.

Rachmaninoff, the Russian composer, now a resident of New York, gave a program of great interest including some of his own compositions. These are always warmly welcomed. His playing is that of a composer who has something to say, and who says it in a worthwhile way—with great beauty and authoritative interpretation. Like Levitzki, he had the pleasure of playing to a sold-out house.

Carl Friedberg, who has not been heard here for several years, gave an interesting program of Brahms and Schumann. Fortunately, he possesses just the right qualities for the interpretation of these masters and so justified his choice of them.

Myra Hess, the English pianist, was heard again this season. She gave a complete "request" recital.

Percy Grainger, after a year's absence, gave his only recital of the season at Carnegie Hall last night. An interesting program of Schumann and Chopin was interestingly and delightfully given in the usual Grainger style.

Sigrid Oegin, the Metropolitan contralto, gave real pleasure to the many who came to Carnegie Hall to hear her. Her rich voice is especially suited to the dramatic numbers, and the Erikson of Schubert was wildly applauded, for never was it more beautifully sung.

McCormick gave his fifth recital of the season here, and for the fifth time late comers were greeted with the announcement of "standing room only." As has become customary in his case, the audience went into ecstasies of delight. The most thrilling moment of the evening, however, was the sight of Chaliapin paying tribute to the great Irish tenor by kissing him on both cheeks.

Stokowski and his Philadelphia Orchestra offered a novelty at their last program—an ancient novelty, that is. It consisted of an harpsichord performance by Wanda Landowska, a Polish pianist, who has devoted herself for years to the popularizing of the harpsichord. It proved a rare delight, and transported one to the long, long ago.

Louis Graveure, Belgian baritone, made his third local appearance within a few weeks. Faultless diction, beautiful quality and artistic tone production are his main attractions.

Marguerite d'Alvarez, Peruvian contralto, was heard in recital in a colorful program. She was at her best in the Spanish songs, so much so that she stirred her audience to cheers.

Renee Chemet, a French violinist, who will visit the coast this season, gave a most interesting program. There is breadth and repose in her playing, and also the refreshing quality of sincerity.

Damrosch and his New York Symphony Orchestra gave his third program of the Beethoven Cycle. His assisting artists were Elizabeth Rethberg, Jeanette Vreeland, James Prince and Fred Patton. Rethberg sang the great aria from *Fidelio*, and then the quartet gave a beautiful rendition from the first act of the same opera.

Gaili Curci was heard again in recital at the Metropolitan Opera House, which was crowded with enthusiastic admirers. She is now with the Chicago Opera Company, charming her hearers with the incomparable manner in which she sings her roles.

De Pachmann, "the grand old man" of the piano, will visit the Pacific Coast after the holidays.

The Metropolitan Opera offered, during its fifth week, a most interesting revival. After an absence of fifteen years, Fedora, with Jeritza and Martinelli in the leading roles, was presented with the gorgeousness usual to Metropolitan opera productions. Chaliapin, in Mefisto-

felo, was superb as both actor and singer. Even the press had to be satisfied with standing room. La Boheme, with Bori and Gigli; Aida with Rethberg; Tannhauser with Jeritza and Bender were among the other high lights of this week's opera. American composers playing their own compositions seem very popular at the present time. Prominent among them are C. M. Loeffler, Louis Gruenberg, Charles Griffes, Emerson Whithorne and Harold Morris.

Anna Schulman, a California pianist, accompanied Max Olanoff, the Russian violinist, and David Yaroslavsky, a new Russian baritone, who has been heard in opera and concert here.

OAKLAND ORPHEUS IN EXCELLENT CONCERT

Ninety-five Male Voices Join in Giving an Exceedingly Well Selected and Varied Program—Mrs. Blanchard Renders Splendid Solos

BY ALFRED METZGER

For the first time in all the years we have been active in musical journalism around the Bay district we had a chance to hear the Oakland Orpheus, under the masterly direction of Edwin Dunbar Crandall, and surely it was worth while waiting for. The concert took



RUTH MAY FRIEND

The Charming California Vocal Artist Who Is Very Active and Successful This Season

place at the Oakland Auditorium Opera House on Tuesday evening, December 18th, and it represented the first concert of the thirtieth season and served at the same time the purpose of a Christmas program. The stage was tastefully decorated by James H. Cobble-dick. There was a Christmas tree in the background studded with electric lights in colors. A row of tiny Christmas trees stretched across the stage directly behind the footlights, and there were wreaths and floral effects, with one or two standing electric chandeliers to give a homelike atmosphere. Upon the stage were over ninety men dressed in immaculate and elegant attire and the precision with which they rose or seated themselves, and the courtesy they exhibited toward the soloists by rising at their entrance and applauding their efforts, was not one of the least features that impressed themselves upon us. Evidently the Orpheus Club is not only a male chorus, it is a chorus of gentlemen.

Mr. Crandall is one of the most successful chorus leaders we have ever watched. His strongest forte is the ease with which he obtains telling effects and also the ease with which he succeeds to inspire every member of the chorus. The attacks are precise, the intonation, in the main, flawless. The voices are fresh and sonorous. Crescendi and diminuendi are interpreted with an accuracy and lack of strain that is praiseworthy. The diction is clear and every word is therefore easily understood. Even when there were two choruses during the rendition of *Go Pretty Rose*—one on the stage and one on the balcony—the blending of voices and the ensemble effects were most precise. By the way, J. de P. Teller's arrangement of this particular song was very skillful and craftsmanlike. Eugene W. Roland conducted the stage chorus quietly, but effectively. Perhaps the deepest impression was made by Frank Lyne's arrangement of John W. Metcalf's ever

charming *Absent*. The enthusiasm following the conclusion of this number was positively deafening.

In deference to the Yuletide season there were a few Christmas Carols sung with vim and proper spirit. A Scotch song, entitled *The Hundred Pipers*, was also greatly enjoyed as was *Del Riego's Thank God for a Garden* and last but not least the concluding number, *Holy Night*. Peaceful Night, sung with deep reverence and attention to emotional details. We sincerely congratulate the Orpheus Club and Mr. Crandall for the well-merited success they achieved on this occasion. Of course, the spacious theatre was packed to the doors.

Barbara Miller Blanchard was one of the assisting artists and sang a group of English songs and *The Wren*, an aria by Benedict. Mrs. Blanchard possesses every element of the naturally endowed and experienced vocal artist. She possesses a voice of resonant, warm quality which is used with the highest intelligence and judgment. Notwithstanding its big range, she sings the depths of the mezzo and the height of a lyric, there is throughout an evenness and blending of the various positions that precludes any tendency to "break." Then Mrs. Blanchard sings with her head as well as with her heart—in other words her interpretations are thoughtful and musically. Furthermore, she sings with energy and effervescence without straining or overworking. She carries herself with dignity and yet surrounds herself with a natural personal charm and grace of individuality that accentuates her personality without dimming her artistry. And here is one of the greatest secrets of artistic success, for after all a musical performance must be partially an expression of personal attractiveness. While Mrs. Blanchard's vocal organ is not always a perfect medium the artist's consummate skill and style covers up any seeming defects thus smoothing out what otherwise might become rough spots. Her technical manipulation of some of the difficult phrases in the Benedict aria was truly a masterly achievement. Mrs. Blanchard is beyond question an artist worth watching very closely.

The other soloist was Christine Howells Pfund whose flute soli and obligati were among the most enjoyable features of this excellent concert. Mrs. Pfund has added strength to her already proficient performance on that difficult instrument. The mellowness of her tone, the accuracy of her intonation, the easy flow of her brilliant technique and her delicacy of phrasing combine to make her interpretation specially attractive. The cordial reception which the audience seemed to rejoice in bestowing was an honor well bestowed.

Bessie Beatty Roland played the accompaniments throughout the evening and acquitted herself most creditably, proving to all who heard her that she understands the art of this particular genre of musical expression thoroughly and she belongs to those accompanists upon whom soloists may depend for strengthening of their mental attitude. Fern Frost Glyn was ably assisted in one of the choral numbers by playing a second piano accompaniment. We sincerely enjoyed every moment of the program and even the trip across the bay late at night did not lessen our pleasure. The complete program was as follows: *Winter Song* (Frederic Field Bullard); *Absent* (John W. Metcalf); *Soprano*—(a) *Prelude* (from a Cycle of Life) (Ronald), (b) *My Heart Is a Lute* (Woodman), (c) *There Is a Garden* (Proctor); (d) *Ecstasy* (Rummell), Barbara Miller Blanchard; *A Wren* (Benedict); *A Flowering Salt* (Paxington Harker); *Neath Rowan and Lilac* (Palm-Johnson); *Flute—La Fleurie* (Couperin), Waltz (Chopin), Christine Howells Pfund; *Good King Wenceslas* (Old English Carol); *Go, Pretty Rose* (Marziales-Teller); *Soprano with Flute Obligato—La Capinera* (The Wren) (J. Benedict), Barbara Miller Blanchard, Obligate by Christine Howells Pfund; *Christmas Carol of the Pifferari* (Neapolitan Air); *The Hundred Pipers* (Scottish, arranged by Arthur Whiting); *Flute—(a) Arioso* (Bacchi) (b) *Favara* (Savani-Savani), (c) *Scherzo* (Widor), Christine Howells Pfund; *There is a Garden* (Teresa del Riego), *Holy Night*, Peaceful Night (Franz Gruber).

Miss Ada Clement and Miss Lillian Hodghead, directors of the San Francisco Conservatory of Music, are having an interesting trip to the Pacific Coast. They are accompanied by Doria Fernandez, contralto of the Chicago Opera Company, and witnessed her successful debut in the Snow-maiden. Miss Clement has been entertained by Harold Bauer and had the pleasure of rehearsing the *B-flat* Concerto of Brahms with him, which number he later heard him play in Boston with the symphony orchestra. Several of Miss Hodghead's compositions have been receiving most favorable criticisms in the East, and have been highly praised by Reuben Goldmark and Godowsky.

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WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

JOHN SMALLMAN PLEASES LARGE AUDIENCE

With a program of unusual merit, including many interesting new songs of note, Mr. Smallman revealed his artistry as a singer in his third annual recital at the Ebell Club.

He opened with the beautiful Belgian Folk song in the Country, arranged by Denna Taylor, followed by Soft Footed Snow by Sigurd Lie with its fleecy pianissimo accompaniment and rare tonal effects. A grand climax was reached in the exquisite French song Au Pays (Augusta Holmes) which like all in the French group he sang with flawless diction and pronunciation; with good phrasing and shading. His more dramatic ability showed in the Russian song My Native Land (Gretchenhoff), while The Chinese Mother Goose Rhymes (Crist) and The Seminarist (Moussorsky) were worth provoking and received much applause. Three songs by Los Angeles composers What Trees Were in Gethsemane by Sol Cohn, Love's Trilogy by Mrs. M. Heenlon Robinson and The Heart of a Rose by Ellaor Remick Warren were well received and the composer at the piano in each instance shared honors with the singer.

Sol Cohn, the assisting artist, gave several selections and won much applause for his own arrangement for violin of Charles Wakefield Cadman's June on the Boulevard from the Hollywood Suite. The effective and artistic accompaniments were rendered by Lorna Gregg. Mr. Smallman deserves added praise for his artistry and for keeping his voice in trim, for he is very busy with an overflowing vocal class and many other duties incumbent on his position as director of singing organizations. Not many singers have the ability and determination to sing the varied phases of the art to such a fine point as Mr. Smallman.

BEHYMER PRESENTS SISTINE CHAPEL CHOIR

One of the most perfect examples of blending of human voices and one of the oldest organizations of its kind, from Rome, Italy, the sect of church-music, came to our very door to sing for us ecclesiastical harmonies of wondrous beauty. The Sistina Chapel Choir through the praiseworthy management of L. E. Behymer gave five performances of strictly church music at the Philharmonic, each time singing to a packed house. Music from the sixteenth century by Palestrina and Vittoria and several numbers by Perosi, the late director of this group of more than fifty men and boys formed a program of unsurpassing elegance.

The entire program was sung in Latin, opening with Greeting to the American People (Refice) and working up to a tremendously thrilling climax in the Alleluia (Perosi) which is written in two parts to be sung by two choirs antiphonally. This made such a wonderful impression on the listeners that it was repeated after continued applause.

The rare gift of accurate pitch was demonstrated perfectly in this remarkable choir's unaccompanied singing. No pitch pipe or instrument was consulted during the entire program. Monsignor Antonio Rella, who is conducting the choir on this American tour, is the principal vice-director having been associated with the organization for more than twenty years and is pre-eminent in the cultivation of the voice in the study of Gregorian chant and in the artistic execution and scientific restoration of the classical polyphonic composition.

The singing of this choir creates an impression of wonder and delight bringing glimpses of another world, and their appearance in Los Angeles will long be remembered as the brightest and most glowing spot on this season's calendar.

ZOELLNER QUARTET DELIGHTS CONNOISSEURS

No more interesting ensemble exists than the four Zoellners who have for more than twenty years been notable factors in the world of music. Composed of Joseph Zoellner, Sr. Op. 25 in four parts. The first violin; Amundus Zoellner, second violin, and Joseph Zoellner, Jr., cello, the quartet has toured the world many times playing in nearly every city of note. It is always a delight to hear them in concert for their tone is sure, their readings artistic and their interpretations traditional.

On the occasion of their recent concert at the Biltmore the outstanding number on the very interesting program was the extremely new Jan Brandts Buys Romantiche Serenade Op. 25 in four parts. The first Nocturne and Schemen were delightfully handled by these masters of the stringed instruments and their interpretations of Alla Marcia and final Nocturne were interesting though not especially impressive.

The Haydn quartet Op. 26, No. 1 in four parts, while not one of Haydn's best works was made entertaining by the thoughtful and careful interpretation by the Zoellners. The assisting artist, Carl Kuehne, sat with the Zoellners in the Muzart Clarinet Quintet Op. 108. This delicate chamber music of the eighteenth century was rendered with finesse, and Mr. Kuehne displayed to advantage his mastery of the clarinet.

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("Signed") GERTRUDE ROSS."



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LOS ANGELES

ANNA CASE RECEIVES OVATION

Los Angeles lovers of the truly great concert voices who assembled at the Philharmonic Auditorium were given a splendid treat in the satisfying singing of Anna Case. Gifted with a marvelous vocal equipment, unusual beauty and keen intellect, this young singer always draws vast audiences by her magnetic powers to hear her unique and varied program. She was a vision of loveliness in her shiny silver gown adorned with ropes of pearls and her manner was pleasingly graceful.

Equally perfect in diction and pronunciation her French, German and English were a joy. She sang from the depths of an understanding soul, songs so full of meaning, so full of tonal beauty that one would have difficulty in choosing an outstanding number on her well chosen program. Perhaps the most lovely was the world Mozart number, yet she rendered the Handel, Monteverde, Brahms and Tchaikowsky superbly. Several later songs by modern composers made most vivid impressions on her listeners by her artistic and realistic interpretations.

Charles Gilbert Spross gave splendid sympathetic accompaniments throughout the evening and after Miss Case sang as an encore his Will o' the Wisp he shared honors in the plaudits. Miss Case gave another delightful though more popular program at Claremont on the following evening when Bridges Hall was packed and stage seats at a premium. She was most enthusiastically received and rendered with her usual understanding a varied program.

We trust that Mr. Behymer will bring Miss Case to Los Angeles again soon after her return from Honolulu where she is now en route to give a series of concerts.

SOPHIE BRASLAU AND HENRY EICHHEIM

Unusually interesting was the program given by the Philharmonic Orchestra Saturday evening the best of which was the Oriental Impressions by Henry Eichheim, the composer conducting. These impressions—a group of five—are most truly characteristic. Mr. Eichheim toured the Orient making a careful study of the music returning with valuable material and a large collection of Oriental musical instruments as well. This particular group has been changed very little from the true Oriental music—it is practically raw material. The Batak-rin (Chinese Ceremonial Music) was skilfully interpreted and was delightfully received. The Siamese Sketch is worthy of mention, the work of the bell ringers being especially fine.

Sophie Braslau, the soloist at this pair of concerts, showed to advantage the rich powerful tones of her voice in the Beethoven Arie Ah Perfido. There were phrases which afforded an opportunity to reveal beauty of tone but at other times her voice was a strain and almost harsh. The Bruch Arie Aus der Tiefe des Grams was similar to the Beethoven arie—almost too much so to be interesting but nevertheless the audience was delighted with the numbers given by Miss Braslau as evinced by the tremendous ovation rendered her.

Of the Vincent d'Indy—Trilogie of Willenstein-group decidedly the best was Max et Thelma—a lovely romantic love duet with a prominent theme for the horns. The program closed with the favorite Caprice Espagnole by Rimsky-Korsakov always loved and most skilfully interpreted by Mr. Rothwell.

The Burbank Choral Club gave a concert last week at the Burbank High School Auditorium under the direction of Charles Leroy Munro. The soloists of the evening were Ralph E. Towle, tenor, and Vera Holbrook, harpist. F. Stillwell Moore accompanied the artists and the chorus.



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way, Room 418. Phone 521-181.**HOWARD LEE SMITH****PIANO—VOICE—CHORUS DIRECTOR**Annoymous removal of studio to No. 793 Southern California
Music Company Building, 808 South Broadway
Telephone Carr. 3045**SENSATIONAL APPEARANCE OF ORNSTEIN**

Leo Ornstein, who has been called the "Mantic of the Keyboard," has been tamed somewhat in the last three years since we last heard him play. At his recent concert at Trinity Auditorium where he was presented by the Fitzgerald Music Company he showed no less brilliant technique though his dynamic playing at times lacked feeling and his personality seemed submerged in the tremendous technical display. His modern instincts were revealed in the unique composition he calls his Impressions of Chinatown, which does not get its theme from Chinese music, but rather discloses his own feelings regarding the Oriental's life as the name implies. There was perhaps the most interesting number on the program from the radical viewpoint though the Fantasy in C Major was splendidly executed and stands out on his program as one of the most tremendously taxing numbers he gave.

As an interpreter of Chopin we hardly expected as pleasing renditions of this romantic composer as Mr. Ornstein gave. However, despite his modernism he received much applause for this group. The Liszt numbers Liebestraum and Hungarian Rhapsodie No. 12 were especially fine in color and texture.

The Olga Steeb Piano School gave its second public recital at the Ebell Club House on Saturday afternoon, the 15th of December, at 3 o'clock. This recital was given by the younger students of the school and was a very creditable exhibition of the splendid work of the able teachers of this school.

The Russian String Quartet, a new ensemble formed by Calmon Lubovski, first violin; Maurice Ostloff, second violin; Herman Kolodkin, viola; and Ossip Giskin, violoncello appeared at the Ebell Club House on the evening hour of music last week sponsored by the Los Angeles Chamber Music Society. The artists are well known to local music circles and their first appearance as a quartet proved a decided success. Having to review another concert on the same evening made it impossible for us to hear the opening number, Haydn's Quartet in D op. 64, No. 5. Many of the audience expressed preference to this typically brilliant number though the Schubert Quartet in D Minor gave ample setting for blending of tone in pianissimo and more dramatic passages alike and received outstanding applause. The playing of these fine musicians exhibiting skillful shading and phrasing was evidence of untiring rehearsals together and bespoke a style characteristically Russian. Two French numbers Calmes aux quais Desert (Joseph Jongen) and Chanson Perpetuelle, Op. 37 (Ernest Chausson) were sung by Mme. Gertrude Auld Thomas and accompanied by the quartet with Blanche Rogers Lott at the piano. This number met with notable success.

Leslie Brigham, well known for his participation in local operatic productions as well as for his pleasing personality and lovely bass voice, has been heard recently at Grauman's Million Dollar Theatre in the prologue of Miles Standish and at Loew's State Theatre in the prologue with Roy Smoot, tenor; Lucille Giff, soprano; Elizabeth Wallace, contralto. Operatic quartets were used on this occasion and much appreciation was shown on the part of the audience. Last week Mr. Brigham sang in the concert performance of Faust in San Bernardino before a large gathering at the Woman's Club. Other artists on the program were Lora May Lampert, soprano; Dudley Chambers, tenor; Mrs. Farquhar, contralto. Dr. Nagel gave the story of the opera and accompanied the singers.

John Smallman presented his artist pupil, Erna De Mott, soprano, in recital at Chickering Hall last Friday eve. The hall was well filled with friends of the artist and teacher who assembled to pay tribute to the splendid work of both. Harry Baxter played a delightful flute concerto and Miss Anna Gregg assisted with her usual effective accompaniments.

The Wa Wan Club will entertain at Luncheon for Mr. and Mrs. Rudolph Ganz on Saturday, December 29th, at the Biltmore Hotel. Mr. Ganz is to be guest conductor for the Philharmonic Orchestra at the next Symphony concert. He is also an honorary member of the Wa Wan Club and this will doubtless be a gala occasion for the many guests of the club.

Elizabeth O'Neil, well-known pianist of Southern California, has just returned from New York where she spent several months studying with Edwin Hughes and Frank La Forge, and attending many interesting concerts. Miss O'Neil also made two recordings for the Ampico while in the East which she will use in her California concert tour this season. Her many friends heartily welcome her return and await her early appearance in concert with intense interest. Not alone in concert work is this young pianist successful, but also in her teaching. Her large class remained intact in New Beach while she spent these past few weeks in New York seeking new ideas and new inspirations. We predict a splendid future for this conscientious young musician.

Olga Steeb, the brilliant Los Angeles pianist, head of the Olga Steeb Piano School, has just returned from a very successful tour of the South which she concluded with a piano recital in Aeolian Hall, New York City. As was to be expected her New York recital was a great success and places her among the greatest of living pianists. Her New York critics were highly laudable in their praise of her marvelous pianism. She leaves again for an extended tour with the Griffes Group early in January.

Alice Seckels of San Francisco spent a few days in Los Angeles last week making final arrangements for the

first concert of the series which she is presenting at the Vista del Arroyo Hotel in Pasadena. Arthur Rubinstein, pianist, and Paul Kochanski were the splendid artists who opened the series on Monday afternoon.

Miss Katherine Skippen, for so many years a most gifted pianist having been associated with the Cour Duvaney of Paris, France, the Letchitsky School, a member of the League of American Penwomen, and only recently engaged as an instructor at the Los Angeles branch of the Sherwood School of Music, met with a tragic accident on September 11 and was claimed by death on September 12. Los Angeles musical circles are mourning her loss for she was much admired and loved for her splendid character and unusually fine musicianship.

GRIFFES GROUP AND ITS AMERICAN IDEALS

When The Griffes Group makes its only appearance in San Francisco on Monday afternoon, January 14, at which time it will be presented as the next attraction of Alice Seckels' popular matinee series of concert events, local music-lovers will be introduced for the first time to this splendid organization which has made a most unusual name for itself during the short time it has been in existence. Formed a few years ago it has brought together three brilliant and aspiring American artists, each of whom had already been successful in securing personally a fine recognition. They had appeared with the prominent orchestras both here and abroad, and played to splendid success at their recitals in New York. The members are, so to speak, a genuine musical event. The trio consists of Olga Steeb, pianist, Edna Thomas, mezzo-soprano, and Sascha Jacobinoff, violinist, merged as an attraction under the title taken from the name of the brilliant young American composer, Charles T. Griffes, whose ideals and compositions they are doing so much to perpetuate. On every program played by these talented artists at least one work from Griffes' pen is included, thus honoring the American whose early demise brought to a close such a promising career.

Olga Steeb is a favorite in the West; as a pianist she ranks with the world's most famous. Also have westerners heard the young Jacobinoff and have come to regard him highly as an artist of the first rank. Of the stranger in the trio, Edna Thomas, too high an expectation can not be set, for Miss Thomas is one of the finest figures in American music today and an artist of superb refinement and talent. Her interpretation of the quaint Creole ballads of the old South, given in costume, has established a new theme in modern concert giving.

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THE UKRAINIAN NATIONAL CHORUS

The gorgeous stage pictures presented by Balleff's Chavue-Souris or the Moscow Art Theatre have nothing on the richly colorful and picturesque aspect of the Ukrainian National Chorus, when it stands up to sing its fascinating Ukrainian folksongs and the additional groups of North American folksongs on its program, this season. This unique attraction will make a single appearance at Scottish Rite Auditorium on January 14 and 15.

Scarlet and gold, green, crimson and orange make their striking native costumes stand out like some brilliant painting. In their hair the women of the chorus wear wreaths of flowers, with long, vari-colored ribbons depending therefrom; while the men, in their Cossack coats and high boots, present a picturesque appearance.

To the eye, therefore, as well as to the ear, this great vocal ensemble presents an artistic feast. It also offers a rare study in types. Audiences will quickly notice the blonde young Sir Galahad in the scarlet coat, who sings so ravishingly the tenor solo in Stephen Foster's "The Old Folks at Home"—or, rather, Alexander Kosetz's arrangement thereof. They will be struck by the appearance of the majestic Brunnhilde in the front row, and by the basso in the back row, who looks as if made up for the role of Mephistopheles in Faust, yet who is merely displaying his natural cast of countenance, perhaps heightened a bit by the effect of his costume.

They are an interesting assemblage, these Ukrainians, comprising in their personnel a duchess, a priest, doctors, lawyers, artists and scientists. Yet above all they are singers, with perfectly trained individual voices blended into one great orchestral whole by the genius of their distinguished composer-conductor, Alexander Kosetz.

Striking arrangements of American folksongs have this year been added to the native songs of the Ukraine on the programs of the chorus. Everywhere the former have been receiving a veritable ovation. Critics declare that never before has "The Old Folks at Home" been sung with such melody. Almost equally popular are the other negro songs and the Mexican and Creole numbers. Declared the critic on the New York World, "One can only advise all anti-vernacular folk to go and hear this group of visitors. They will learn what a rich store of music we, too, have and how it can be given when entrusted to true artists."

Davars! Belousoff, heralded as Russia's foremost "celist," is the soloist with the Chorus this season. He has been declared an artist of rich emotional as well as technical attainments.

SYMPHONIC ENSEMBLE CONCERT.

The Symphonic Ensemble, which will give its first 1924 program on January 15 at the Bohemian Club has made a change in the numbers recently announced. Three works, serious and distinctive in type, will be offered by Director Alexander Saslavsky. The first to be heard is the "Sextet" for two violins, two violas and two cellos. Charles Hart, piano, and Saslavsky, violin, will play the Beethoven Spring Sonata, and the Brahms Quintet will close the evening, the latter being scored for piano, two violins, viola and cello.

The ensemble is receiving calls from many parts of the State and has accepted bookings in southern and central California, the desire to hear more of the woodwind and string combinations being general. These players gave a concert over the KFO radio last Monday evening, the program including the Arensky Trio, the Saint-Saens Septet, and solos by Messrs. Saslavsky, Gegona and Hart. The concert for January 23 is preparing, among other numbers, a Milhaud Symphony and a Gade Octet.

Lawrence Strauss, the brilliant tenor whose exquisite art has been recognized by various audiences before whom he has appeared throughout California, has departed for Chicago where he is coaching with Tito Schippa, the famous Italian tenor. It was while Mr. Schippa was in San Francisco that Mr. Strauss met and sang for him and Mr. Strauss made such a tremendous impression upon the artist that he offered to give Mr. Strauss several points in vocal artistry that would benefit him. Mr. Strauss contemplates remaining in the East until after the first of the year and upon his return to California will resume his musical activities.

TSCHAIKOWSKY'S PATHETIQUE AT SYMPHONY

Resuming its activities after a week's Christmas vacation the San Francisco Symphony Orchestra will give the sixth pair of regular symphony concerts next Friday and Sunday afternoons in the Curran Theatre under the leadership of Alfred Hertz. The fifth concert in the Popular Series will be given Sunday afternoon, January 6th.

For this week's pair of concerts Conductor Hertz has prepared a program of genuinely wide appeal which will, no doubt, be received by music lovers as a holiday treat, containing as its principal item the ever welcome Symphonie Pathétique of Tschaiowsky. This highly impressive composition has, since its first performance, maintained a popular interest that is probably unequalled in the entire field of symphonic music, and is generally acknowledged to be the most profound stirring of Tschaiowsky's works. In addition to the symphony, the overture to Mozart's Marriage of Figaro and Opus 19 Suite of Dohnanyi will also be presented. The Dohnanyi suite, although introduced to San Francisco less than three years ago, has become firmly established as one of the most popular works in the orchestra's repertoire.

After an absence of seventeen years Moriz Rosenthal, the brilliant European pianist, has returned to the American concert stage and will be heard here as soloist with the symphony during the early part of February at one of its regular pairs of concerts. These two concerts, together with a recital, will be Rosenthal's only appearances in San Francisco this season, and it is expected that concert-goers will turn out in full force to welcome the return of this pianistic genius whose colossal technical equipment and artistry have been electrifying his audiences throughout the East.

STELLA JELICA AT WARFIELD

Among the many attractive features of the Warfield program to start on Saturday will be the engagement of Stella Jelica in a cycle of Christmas songs, the Lipschitz Warfield Music Masters will be heard in Karminy-Ostrow and the other stage attractions will be the Toy Shop in which little Frankie Darro, the boy star of Half Dollar Bill, will play the lead part, and will appear in person. Among the others will be Johnny Perkins, Billie Fields, the Diehl Sisters and other entertainers.

PAYLOWA BRINGING NEW CREATIONS

At least five new and fascinating ballets have been added to the already astonishing repertoire of Anna Pavlova and her Ballet Russe this season. These new and modern creations—all of rare attractiveness from the visual and musical as well as from the viewpoint of the psychopore, were received with special acclaim during her recent record-breaking New York engagement and have excited more than ordinary interest.

Pavlova and her modern organization, which is announced for a week's engagement in San Francisco beginning Monday night, January 14th, consisting of six evening and two matinee (Wednesday and Saturday) performances, will feature these elaborate spectacles as well as revivals of many of the old favorites so indelibly identified with her successes of previous years, and old and new divertissements in which Pavlova and supporting company headed by Novikov, Volinine, Clustine, Hilda Butsova, Muriel Stuart, will participate. A change of program will be given at every performance. Manager Selby C. Oppenheimer, who is again bringing Pavlova to San Francisco, is now accepting mail orders for the entire engagement. These should be addressed to him in care of Sherman, Clay & Company, Kearny and Sutter streets, and include full value of tickets plus government tax of ten per cent.

Pavlova and her entire company will also give two programs at the Auditorium Opera House, Oakland, on Monday and Tuesday nights, January 21st and 22d.

Vladimir de Pachmann, the famous Polish pianist, whose art has again astonished eastern concert audiences, will appear in a stunted recital on Thursday night, February 7th, in San Francisco, at the Auditorium. He will be presented by Selby C. Oppenheimer and it will be his only appearance in northern California on his present tour.

SCHUMANN-HEINK TALKS ABOUT HER VOICE

Five years more, and Mme. Ernestine Schumann-Heink will have been singing before the public for fifty years, about evenly divided between grand opera and concert. "After that," she said, "I shall be retired out of the tour which will bring her to San Francisco for two Columbia Theater recitals on the Sunday afternoons of January 20th and 27th. 'I think I'll be going home.'"

She was sixty-two years old last June 15. Five of her foremost in the World War, she has ten grandchildren. And yet today, she still holds her premier place among the world's foremost contraltos.

"That fine old grenadier of music and of motherhood," said one writer speaking of the continued glory of her voice recently, to which another referred as "that mighty outdoor organ."

Repeatedly cited as a foremost example of the modern woman who has been able to be a marked success both in her own home and in public life, the great contralto as often explains that there is no secret about it. Her father was a Bohemian (Czechoslovakian) and her mother an Italian and in her girlhood she had to learn the lessons of poverty and of self-sacrifice, which is one of the reasons she finds happiness in everything she does or that is done for her, no matter how small.

"Knowing how to live has been the great essential," she says. "Knowing how and where to find happiness is the second. Work is the greatest part of one's life—work and its rewards. If you can't find happiness in your work, you probably won't be able to find it anywhere."

To get close to the heart of humanity you must have lived close to the heart of humanity—loved, laughed and suffered with humans.

"Some singers think they must protect their voices from the weather in order to save them. I don't know. I believe now that one can stand a fair exposure without affecting the voice. Snowflakes have dropped down my throat while I have been singing, but they didn't bother me."

"Perhaps it's because I have no 'tricks' of singing. I just sing my songs. I found I had a voice when I was sixteen and I have been using it ever since. That is how I do it. And I love it—singing, I mean."

Emilio de Gogorza, the ever-popular baritone, declared by many of the most exacting critics of the day to be the greatest of the world's recitalists, will give his first San Francisco next February, when Manager Selby C. Oppenheimer will present the famous singer in two Sunday afternoon recitals at the Columbia Theater on February 3rd and 10th.

Throughout the East vast audiences are responding to the fascinating programs being served by the Isadora Duncan Dancers, who with Max Rabnowitch at the piano are now headed westward. Selby C. Oppenheimer will present the combination in programs of Gluck, Chopin and modern classic selections during February.

CHRISTMAS SPIRIT AT ALCAZAR

The spirit of Christmas will be well recognized at the Alcazar this week, beginning with matinee December 23, through the production for the first time in the West of "Annoyance Hoffman," a farce in three acts, comedy, "Welcome, Stranger," which has just recently completed a two years' run in New York and Chicago. It will mark the last week but one of the starring engagements of Belle Bennett in San Francisco.

The play is one of the most human ever written and its story of the experiences of a traveler suddenly set down in a small New England village is cleverly told. The plot deals with Isidore Solomon, who finds, on his arrival in the New England town at the holiday season, that he is not wanted because of his race. The only soul who treats him as a human being is an old inventor, who is looked upon as one of the jokes of the village. Permitted to remain in the lobby of the hotel over night, but refused a room, he meets an attractive young woman, and from that on the events of an entertaining and startling nature begin to take place.

Miss Bennett will have the role of Mary, the young woman whose arrival makes such a difference in Isidore Solomon's life; Henry Shuman will play Solomon himself, a role in which he should be a revelation, and an important part falls to Ivan Miller, Miss Bennett's leading man. Special arrangements have been made for a Christmas matinee on Tuesday, and the regular Wednesday matinee will be omitted this week and next.

MUSICAL BLUE BOOK of CALIFORNIA

NOW BEING PREPARED FOR PUBLICATION

The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

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Christmas at Star of the Sea Church. —There will be a solemn High Mass at midnight Christmas Eve. An augmented choir, assisted by a string quartette, will sing Schubert's Mass in B flat. The soloists are Mrs. Elliot M. Epstein, soprano; Mrs. Margaret Jarman Cheeseman, alto; Walter Barrow, tenor and Jack E. Hillman, baritone. Mrs. Elvira Gomez Zink is organist and choir director.

The San Francisco Music Teachers' Association will hold its regular annual Christmas Jinks and Cafe Chantant on Saturday evening, December 29th, at the Studio Theatre of Frank Carroll Giffen, 976 Chestnut street. Guests will be permitted upon payment of nominal sum. An attractive surprise program is promised by Mrs. Grace Campbell, chairman of the program committee.

Mrs. Stella Blaker of the Pacific Coast Musical Review Staff left for Chicago last week and expects to remain there for some time. During her Eastern visit Mrs. Blaker will act in the interests of the paper as well as the Musical Blue Book of California and any courtesies extended to her will be appreciated by the editor.

Walter G. Sachs is representing Max Rabinoft, manager of the Ukrainian National Chorus, in San Francisco, San Jose and Sacramento, and is very enthusiastic about the prospects of the impending concerts to be given in the Civic Auditorium next month. Nothing like this great chorus has ever been heard before and many prominent musical people who have heard the chorus are exceptionally enthusiastic concerning their thrilling musical performances. Mrs. Sachs has been associated in the leading theatres and musical attractions for many years.

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VOL. XLV. No. 13

SAN FRANCISCO, MONDAY, DECEMBER 31, 1923

PRICE 10 CENTS

UNPRECEDENTED SUCCESS OF SISTINE CHOIR S. F. CHAMBER MUSIC SOCIETY PLEASES L. A.

American Audiences Pack Houses to Enthuse Over Precision in a Capella Singing—Ease of Interpretation and Uniformity of Ensemble Contribute Toward Enjoyment of Music Lovers. Evidence of a Natural Musical Taste

BY ALFRED METZGER

By the time this issue of the Pacific Coast Musical Review reaches its readers the American tour of the Sistine Chapel Choir will have been concluded. To the original tour were added twenty additional concerts, all of which were completely sold out. Frank W. Healy was in complete charge of the entire tour, which proved so profitable that the prominent citizens of San Francisco who guaranteed the expenses were released of their obligation, and the choir succeeded in earning more than the amount necessary to defray their expenses to come to this country. Archbishop Edward Hanna, who took a special interest in this tour, has reason to feel very gratified both with the artistic and financial success, and Frank W. Healy is entitled to much credit for the skillful manner in which he booked and arranged as well as advertised this national tour.

The San Francisco concerts of the Sistine Chapel Choir took place at the time the editor left for Los Angeles, and we were only able to hear the first of the three concerts at the Exposition Auditorium on Friday evening, December 7. But we received a sufficiently good idea of the splendid work done by this organization to notice its predominating artistic features. The fact that the Sistine Choir attracted crowded houses wherever it appeared, while partly due to the exemplary church organization that sponsored its tour, was also due to the natural musical taste of the American people.

For, while the church influence might easily have obtained the first or second crowded houses, it could not have influenced the public to go in case the choir did not meet its expectations from an artistic standpoint. Five concerts in Los Angeles, or three concerts at the Exposition Auditorium in San Francisco, could not have been given to crowded houses—at least not the closing concerts—if the Sistine Choir had not been able to give something that delighted our public.

And there was indeed very much to admire in this organization. The writer had heard so little a capella singing in recent years that he was somewhat doubtful whether the Sistine Chapel Choir could give an entire program without creating a certain monotony tiring on the public's patience. Much to our surprise, there was not a dull moment. Everyone's interest was retained from the first number on the program until the last, and the enjoyment was equally pronounced throughout. The choir sang so easily together, and the old compositions by Palestrina and Vittoria and also the excellent choruses of Perosi. Anyone who possesses sufficient interest in music to enjoy hearing all that is worth while must have found great pleasure in this one opportunity to listen to these old, but beautiful, works so ably presented. The blending of the voices was specially gratifying. While the material of the individual vocal organs was not of the finest, the ensemble singing was certainly excellent. A few specially pleasing voices stood out from the rest, like an excellent male soprano, and one or two tenors, baritones and basses. We

must confess that we were somewhat disappointed in the boy sopranos, having heard much smoother, more flexible organs right here in San Francisco.

One of the most interesting numbers on the program was Perosi's Alleluia for two choirs. One choir sang on the platform downstairs and the other in the balcony. The precision with which this composition was sung by the two choirs was most enjoyable. Indeed, we heard some of the very finest a capella singing it is possible to hear. One of the specially impressive features of the Sistine

Prominent Ensemble Organization Enthusiastically Received by Southern California Music Lovers—Will Appear Again This Season—Tour Is Under the Direction of L. E. Behymer—Mozart and Dohnanyi Quartets on Program

BY NELLE GOTHOLD

Los Angeles, December 24.
On last Friday evening a select and most appreciative audience gathered at the Gamut Club on the occasion of the appearance of the San Francisco Chamber Music Society in Los Angeles. These musicians, Louis Persinger, (violin), Louis Ford, (violin), Nathan Firestone, (viola), Walter Ferner, (violinello), and Elias Hecht, (flute), who is founder of the organization, form an ensemble which has reached the highest rank of chamber music organizations in America. Their seven years of concerted efforts

sented in the three movements with its outstanding theme as a thread of gold interwoven with a background of lovely tone. The splendid works of this increasingly popular composer are finding favor with Los Angeles audiences. Albert Spalding in his appearances with the Philharmonic Orchestra, recently, made the lately published Violin Concerto immortal by his sublime presentation. The entire program was admirably and scholarly executed.

Theodor Salmon, concert pianist and teacher, was the recipient of the highest appreciation during his recent tour through Australia, New Zealand and the Hawaiian Islands. The following extract from one of the Honolulu papers will be read with interest by Mr. Salmon's San Francisco friends: "The playing of Theodor Salmon was another rare musical treat. And to judge from the attention given during the playing and from the applause at its conclusion the performance was as deeply appreciated by the auditors as it was graciously given by the artist. During his stay in Honolulu Mr. Salmon has endeared himself to many, not only through his liberal response to requests for his art, but also through a personality that is most gracious and charming. He is a concert pianist of high rank and his playing of Chopin would easily lead even the uninitiated to suspect that here was one who must indeed rank high among the world's great Chopin performers. When you sail away from Hawaii, on Wednesday, Mr. Salmon, please know that those of us who heard you and to whose hungry souls you ministered, deeply regret your going. May there soon be a returning, but until then, bon voyage, good luck, much success, and 'Aloha!'"

Lincoln S. Batchelder, the gifted pianist and teacher, presented twelve of his pupils at a recital at his spacious new studio at 412 Cole street. Over seventy musical people, among them prominent teachers and performers, attended the affair and displayed marked enthusiasm over the accomplishments of Mr. Batchelder's students. The unusual technical development of many of the young pupils as well as their mastery of phrasing and pedal effects delighted the hearers. By reason of their frequent appearances both in the teacher's studio and other events, these students have overcome that nervousness common at student affairs. The following students appeared: Martha Pedersen, Dorothy Easton, Marjorie Barney, Bobby Thompson, Stanley Streeter, Isabel Sanford, Alice Easton and Doris Goodday. Lucille Chelowski played the Chopin-Liszt Maiden's Wish with a beautiful limpid tone and clear technique. Dorothy Cohen gave a brilliantly clear interpretation of the Fantasia Impromptu and the C minor Polonaise of Chopin. Louise Fosquet, a successful teacher in Oakland, played a Debussy Valse and the Lark of Balakirev with delightful phrasing and poetic insight. Frances Sanford offered the Rigoleto Fantasia of Liszt with brilliant technic and mastery fluency. The closing number of the program was the last two movements of the Mendelssohn G minor concerto with Mr. Batchelder playing the second piano part. Velleesen's style has greatly improved and the lyric parts of the work were particularly well done.



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Of course, not having heard other celebrated a capella choruses like some of the famous German choirs or the Ukrainian National Chorus, which is due to appear in San Francisco next month, we can not fix the artistic position of the Sistine Chapel Choir in the world of music. We can, however, state with the fullest conviction that this choir gave us in San Francisco the very best a capella singing we have heard. Much credit is due to Monsignor Antonio Rella, who trained the choir and under whose authoritative direction the organization accomplishes such telling results.

(Continued on Page 11)

toward the finest and most exacting blending of tone and uniform standing in their readings of the classics are now being rewarded, for they are being recognized nationally for their splendid performances. Full of lovely melody, delightfully shaded and rendered with exquisite phrasing, the Mozart String Quartet, C major, Koehel No. 465, gave the performers a splendid introduction and the audience responded most enthusiastically.

The Serenade, Op. 25, for flute, violin and viola, one of the greatest expressions of the genius of Beethoven, was given a delightfully interesting reading, in which Mr. Hecht displayed florid technique and dexterous skill in handling his instrument in the allegro molto movement. As a fitting climax to this thrilling program, the most prominent String Quartet of Dohnanyi, D Flat major Op. 15, was pre-

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and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous rhapsody over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties, and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to these who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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TWENTY-THIRD YEAR

INTERNATIONALISM IN MUSIC

Ray C. B. Brown, the music editor of the San Francisco Chronicle, delivered a most interesting address on Nationalism of Music at the most recent of the Ida Scott Fortnightly at the St. Francis Hotel on Monday, December 10. Unfortunately, the editor was not in San Francisco to attend this unquestionably intelligent discourse. According to an extensive editorial comment on the music page of the San Francisco Examiner of Sunday, December 16, Redfern Mason does not agree with Mr. Brown on the latter's ideas on Internationalism in Music. While the article of Mr. Mason is written in a friendly spirit and with the legitimate intention of a critical review, and Mr. Brown's reply is in the nature of elucidation and not in a spirit of controversy, we believe it to be of interest to the musical public to comment on Mr. Brown's reply to Mr. Mason's criticism, inasmuch as it presents very fairly the position of both critics. The question of Internationalism in Music is such an important one that we believe our readers will read this discourse with much interest as it contains some very intelligent comment on a most vital subject of present-day musical thought.

Mr. Mason's main point seems to be that "Mr. Brown's idea that music will eventually be more international than national, or perhaps I should say racial—seems to me radically unsound," and Mr. Mason in support of this argument says: "Volkslied, chanson, song of the Russian peasantry—these are the well from which the three great composers (Beethoven, Strauss and Tschai-kowsky) I have named drew their inspiration." Then Mr. Mason proceeds as follows: "Friend Brown fears the folk song, so he attempts to discount its value. He practically denies the validity of the term. 'In the beginning the folk song was written by a musician,' he says. I deny it. The folk song is like Topsy; it never was born; it grewed."

To this Mr. Brown replies: "We must remember, however, that Topsy's statement about her origin was her own, and had no relation whatever to biological fact. It seems to me incredible that a song, or a melody of any kind, could just grow by the accretion of a note here and a note there, the perfect form coming to pass by chance. Behind every folk song is an idea and that idea must have had its origin in one brain." Now these two opinions are the ones upon which the two writers split in their understanding of nationalism in music. We agree with Mr. Brown that music is and always has been intended to be

international. Music is the language of emotions and emotions are not national, at least insofar as music, without assistance of words, expresses them. At the same time we do not know for certain, neither does Mr. Brown, whether the folk song was originally written by a musician. There may be, indeed there are, folk songs which are known to have originally been composed by a musician. But there are also folk songs the origin of which is unknown, and consequently uncertain.

We find today that certain popular songs, and this is specially true of the songs composed during the war, were originally whistled by someone with ideas and taken down by an arranger on the piano and then put upon paper. If Mr. Brown considers such originality the creation of a "musician's" mind then we agree with him, for someone must have first thought of a song before someone else could have sung it. On the other hand, there is something in what Mr. Mason says, for many a folk song has been materially changed during the course of its progress through a number of generations. A folk song may have sounded one way when it was originally "created" by its "composer," but it certainly could easily "grow" during the course of its transmission from one generation to another, or even during the course of one generation by being sung in different ways by different people. We think one special point in favor of Mr. Brown's Internationalism in Music is the fact that the Bavarian National Anthem, "Heil dir in Siegerkränzen," the English National Anthem, "God Save the King," and the American patriotic song, "America," are all sung to the same tune, and no one could find any distinct racial character in the music itself.

The Austrian National Anthem of pre-war days and the pre-war German patriotic song, "Deutschland Ueber Alles," have the same melody which is also embodied in Haydn's Emperor Quartet. There is nothing racial in this music. Only the words give it national significance. But while we can not find anything racial or national in music itself, there is certainly a German school, a French school, an Italian school, a Russian school, etc. So far we do not know of any American school, unless certain rhythms, such as are contained in jazz, for instance, could be termed an American school. Now evidently both Mr. Brown and Mr. Mason believe that here the borderlines of nationalism are being eliminated, for Mr. Mason agrees with Mr. Brown that "The technique of composition is international." Here is a fine point well worthy of thought and discussion. The writer believes that the expression of emotions is universal or international, but the way in which these emotions are expressed is decidedly national. A Frenchman will express certain emotions one way, an Englishman another way, an American still another way. There is a decided difference in the expressions of emotions between the Latin and Anglo-Saxon races. Now, if Mr. Brown believes that eventually all races will express their emotions in the same manner, then we can agree with him that eventually the various schools of compositions will become the same. But if races—say, for instance, the Oriental and Occidental—will continue forever to express their emotions according to their individual racial instincts, then the schools of musical composition will remain national.

And here it is where we think the difference of opinion exists between Mr. Brown and Mr. Mason. Mr. Brown believes that all racial characteristics will eventually become eliminated from the various schools of composition, and that in future there will not appear any more German, Italian, French or Russian school, while Mr. Mason is convinced that racial distinction in composition will always be noticeable to the end of time. It is something well worth thinking over. The writer at present is inclined to agree with Mr. Mason. However, we may be forced to change our mind if we live long enough to see Mr. Brown's prophetic vision backed up by the evolution of music.

GIFTS

BY ANIL DEER

The season of giving, a happy kindly season too, yet containing disappointments as well as joys; for all have much to learn of proper giving and receiving. The gift most satisfactory to receive is not always equally pleasing to the giver, the reverse is also true. To cause supreme pleasure the gift must be primarily deserved, one which the receiver has in some way earned, either by service, loyalty, love or fair exchange. None possessed of proper pride care to receive more than given, to derive full enjoyment all must stand equal.



It is only children who with sublime egotism accept all proffered as their just due. With them "all is gift which comes to the mill." Wiser heads hold different views. At first impression one may be inclined to dispute said premise, but after analysis it will be found a splendid characteristic peculiar to humanity.

To give and give is a pleasure to the donor, but, in so doing often is robbing the recipient of self reliance and initiative, two invaluable moral assets. The one so deprived is fully justified in feeling hurtfully wronged by the loss. A realization of the loss always eventuates, though may be not analytically comprehended.

Whether the gifts be material or of self-sacrifice is all one. Often we repine, when having made some deep sacrifice for another, and proper appreciation, in our opinion, is lacking. We, the givers, are in the wrong. One should never thrust a sacrifice on another, for theirs then the burden.

The Creator never intended one to usurp another's rights of soul development; the one who sacrifices is the one growing, the other is stationary at best, if not retrogressing. This also is again a dearth of gratitude, of which we unthinkingly complain.

The art of self-sacrifice is not hard to learn, after the first initiation, popular opinion notwithstanding. The difficulty lies in controlling the same when the mentality deems it expedient. Like the habit of drugs it develops rapidly, eventually overpowering clear sightedness, the addict becoming habituated to orgies of such, regardless of the wrong inflicted on others. It is a heavy task in these cases to refrain from doing and giving, yet, that restraint is often the most priceless gift they can present. Not degrading in the least the beauty, nobility, value and necessity of sacrifice, but, one should not encroach on another's privileges in this blessed virtue.

It has been truthfully said, "a man's enemies are his best friends, his friends his worst enemies." Why? Because he labors to produce results which will convince his enemies of their poor judgment in condemning him, whereas his friends by praise encourage him to self-satisfaction, hence retrogradation.

Teachers who have gladly sacrificed time and labor to aid some talented pupil gratuitously are often woe-stricken at the result. The pupil's ability not proving as expected or deep ingratitude the outcome. The mistake lay in making the path too smooth, unearned the gift was unappreciated. That which is labored and sacrificed for has an enhanced value, made too easy the worth depreciates rapidly.

One should aid others, undoubtedly, but in a manner that proves an asset, not a liability in their moral and mental upbuilding.

Lift the burden temporarily, in exchange for similar service, helping them to adjust it more comfortably. Lend a helping hand, where ever needed on the upward trend, but never endeavor to carry them up. Thereby will be learned the lesson of self restraint on the one side and of reciprocity on the other. Each will benefit by an even exchange of two rare gifts.

SCHUMANN-HEINK SOON

Recognized the world over as the greatest musical institution of the day Mme. Ernestine Schumann-Heink, America's adored contralto, comes to San Francisco for two Sunday afternoon recitals in the Columbia Theatre on January 26th and 27th under Selby C. Oppenheimer's management, said to be at the very zenith of those glorious vocal powers which have made her the outstanding figure among all the world's singers. In concert and in opera for thirty years this great woman has set a standard that has never been even approached by others in her profession. So much has been said and written about Schumann-Heink, not only of her stupendous artistry but for her great womanly character, her notable war sacrifices and the thousands of activities with which she has been identified, that the mention that she is to return to this city will bring to the Columbia Theatre as many people as that playhouse will hold on the occasion of her recitals.

It will be the old Schumann-Heink that San Francisco will hear this season for on the program she will render January 26th will be included Erda's scene from Wagner's "Rheingold," "Die Göttergattein" from "Tristan and Isolde," Schumann's "Frühlingsfahrt" and "Waldung," Franz "Gute Nacht," Brahms' "Sapphic Ode" and Six Gypsy Songs, as well as Schubert's "Die Altmacht" and (by request) his great "Erkronk."

Tickets for the Schumann-Heink concert are now on sale at Sherman, Clay & Company.

THE TOYMAKER DELIGHTS AT CASINO

Hartman-Steindorff Comic Opera Company Present Old Favorite in a Manner to Arouse Merriment and Enthusiastic Applause

BY ALFRED METZGER

No one ever grows too old to enjoy a hearty laugh and the lilt of graceful melodies. The large and enthusiastic audiences who have attended the first week of the Toymaker at the Casino Theatre are sufficient evidence for the truth of this contention. The Toymaker is a genuine holiday spectacle and is presented with a vim and spirit that should appeal to anyone thoroughly in the mood to take pleasure in listening to a cheerful, clean and musically worth-while entertainment. There is nothing stilted in the Hartman-Steindorff presentation of the Toymaker. It progresses smoothly and effectively from beginning to end and the story is unfolded with natural enactment of the characters. There are voices specially suited to their task of interpreting charming melodies and there is wit and humor to chase away the worries.

The title role of the Toymaker seems to be created for Ferris Hartman. We can not imagine anyone else in this role, and somehow we never seem to get tired of hearing Mr. Hartman in this part. He understands the nature of the old Nürnberg inventor whose kindness of disposition occasionally is dimmed by the irritability of his mind and whose quaint dialect and sayings always afford opportunity for prolonged mirth. As usual Mr. Hartman interpolates some timely topical verses which suit the conditions of the day and the many requests for encores are ample evidence for the satiation of the audiences.



JOHN VAN

The Popular Tenor of the Hartman-Steindorff Comic Opera Company

It is good to see John Van back in the fold. His voice has matured and is even more mellow and flexible than it was before and added to this is the ease of hearing which only practical experience can bestow. Although this role of Frederick is not giving him so very much opportunity to display his vocal talents Mr. Van has sufficient chance to cause joy among his hearers and the enthusiasm with which his selections are received is proof of his triumphs he is achieving.

Lavinia Wynn is also one of the favorites whose re-appearance is met with unstinted praise. The role of Elsa suits her special qualifications most gratifyingly and her acting certainly leaves nothing to be desired. Her emphasis of the element of mischief in the character is charming and her songs and dances are delivered in a manner to go straight to the hearts of her listeners.

Robert Carlson's big rolling bass voice again delights the theatregoers and the brief role of Father Matthew is strengthened by the unit on with which Mr. Carlson interprets it. It is good to see Dixie Blair's vivacious portrayal of Mme. Guggenheim. Although there is nothing to sing for Miss Blair she has that knack of making a small role important which only a few artists possess. She certainly gets certain moments of humor from the part which even the author had no idea could be extracted from it.

Leda Johnston is a newcomer in the Hartman-Steindorff forces. She possesses a rich, flexible soprano voice of a mezzo timbre which she uses with the intelligence of the proficient vocal artist. Notwithstanding two interpolated songs the role of Peter does not give Miss Johnston a chance to reveal her qualifications for comic opera work, but her vocal achievements are such as to earn her the unqualified endorsement of her audiences. Raphael Brunetto, the handsome and historically capable baritone, is also back among the cast and his graceful, though somewhat too youthful, interpretation of Count Rallenberg belongs among the pleasant features of the performance.

Frank Ellis certainly gets the maximum of effect from the entertaining role of Schwarznach the old grouch, and admirer of female pulchritude. He acts this minor

role most efficiently. Thomas O'Toole, George Hyde and Norman Nielsen complete a most competent cast. The chorus is selected from charming young girls who know how to sing and dance and who wear their costumes most becomingly and is re-enforced by a number of fine male voices. The orchestra under Steindorff's vigorous and dominating leadership adds zest to the performance. Scenery and costumes are specially tasteful and resplendent in color. Altogether it is a performance well worth seeing.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

San Jose, December 26.

The Christmas Music at St. Joseph's Church, Midnight Mass, given under the direction of C. A. Fitzgerald, organist and choir director, was especially fine this year. At 11:45 p. m. traditional Christmas melodies, Adeste Fideles and Angels We Have Heard were sung antiphonally by two choirs, one of mixed voices stationed in the belfry tower room, the other, a boys' choir, in the north sanctuary near the main altar. At 12 o'clock midnight was the celebration of Solemn High Mass. The musical setting for the Mass being Guilmann's First Mass in F sung by a mixed chorus choir. The Offertory number was Jesus Redemptor (Pietro Yon). A vocal setting of his well-known Christmas organ composition published under the title of Jesus Bambino. During the Communion William Riley Smith played as an organ solo Cesar Franck's Second Choral. C. A. Fitzgerald acted at the organ during the Mass. San Jose's best professional and amateur singers were secured for this splendid program. Those participating: Sopranos—Miss Lulu Pieper, Hannah Fletcher Coykendall, Mrs. Reuben Walgren, Mrs. Robert Trevey, Mrs. R. Domenici, Mrs. H. Arnold, Miss Loretta Mager, Miss May Smurthwaite, Miss Elizabeth Collins, Miss Celine Combalade, Miss Florence Bayard, Miss Mabel Sutherland. Altos—Mrs. Mary Webster Mitchell, Mrs. M. T. Freitas, Mrs. A. J. Rhein, Miss Louise Sampson, Miss Clarisse Benoit, Miss Celine Bayard. Tenors—Edward Ferguson, Chester Herold, Malcolm Donald, Leslie Jada, Frank Maynard, Peter Moretini, Leonard Albinate. Baritone—Frank Townner, Verne Townner, Warren Sheffield, A. J. Rhein, Charles Sullivan.

A Recent Program of the San Jose Music Study Club was Henry Hadley's Legend of Granada, a cantata decidedly Spanish in atmosphere, sung by the following members: Mesdames Floyd Arthur Parton, Albert H. Dutton, Charles Argall, John Hunt Shepherd, Katherine Gail Morrish, Eleanor Walgren, Mary Webster Mitchell and J. R. Blauer. Mrs. Charles McKenzie was the accompanist and director. Miss Alyce Williams, pianist, played two groups by American composers, giving the following numbers: Prelude from First Modern Suite (Edward MacDowell), Sunrise (Homer Gruhn), Mists (Gruhn), On the Mesa (Gruhn); Scotch Poems (MacDowell), Pastoral (Winter Watts) Polonaise American (John Aiden Carpenter).

Walter B. Kennedy, organist and musical director of Temple Choir of First Presbyterian Church of Oakland, assisted by Mrs. W. M. Case, soprano, appeared in recital at the First Presbyterian Church of San Jose. Mr. Kennedy left his post here as organist in the First Presbyterian Church several years ago to succeed Clarence Eddy at the Oakland church. The following interesting program was presented: Sonata in D minor, Op. 42, Largo e maestoso—Allegro, Pastoral, Finale (Alexander Guilmant); Reve Angelique from Kammermusik (Anton Rubinstein); Christmas in Sicily (Pietro A. Yon); The Lost Chord (Sullivan). Mr. Kennedy: How Many a Lonely Caravan (Amy Woodford-Pindem). Mrs. Case: Elegy (Jules Massenet); Festival Fantasy (H. J. Tschirch). Mr. Kennedy: Saint Anne's Fugue (Johann Sebastian Bach); Chant de Bonheurs (Edwin Elgar); Capriccio (E. Lemaigne). Mr. Kennedy: What the Chimney Sings (Gertrude Griswold). Mrs. Case: Chant Sans Paroles (J. Frank Frysinger); The Pyramids, from the Egyptian Suite (R. S. Stoughton); Tannhauser March (Richard Wagner). Mr. Kennedy.

The Piano Pupils of Mrs. Muriel Watson Berry gave a program for the residents of the Pratt Home on Tuesday evening, giving great pleasure to the students. The following numbers were presented: (a) Caprice (Liedtke); (b) April Showers (Liedtke); (c) Dance of the Elves (Parlow); (d) Marian de Smet; (e) Honkings, Betty Hill; (f) Wistful (Friml); (g) Woodland Sprites (Holm); (h) Bort Barthold; (i) Music Box (Feldini); (j) The Bee and the Clover (Biedel); (k) Jean Rothwell; (l) In Hanging Gardens; (m) The Hopper Toad, Mary Louise Hitchcock.

Mischka Ve Olin, the young Russian violinist who is now making his home in Los Angeles, has just concluded a five weeks' engagement as soloist at Betty's American Theatre.

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ANIL DEER

THE PAVLOVA PROGRAMS

The fruits of the recent visit of Anna Pavlova, the world-famous Russian dancer, to the Orient last year will be exhibited to her thousands of San Francisco admirers on the first night of her coming engagement at the Curran Theatre on Monday, January 14th, for the fascinating daughter of terpsichore has just telegraphed Manager Selby C. Oppenheimer that she will begin her engagement by presenting a new ballet entitled "Oriental Impressions," which she created from material collected on her tour of Japan, India and Egypt.

All the world has known for some years that Pavlova as a dancing genius has stood at the very top of her profession, but it is only now that the public has come to realize that the idealized Russian is a creator in more ways than one, for no tiny detail has been too small for Pavlova to perfect in order that her interpretations in this Oriental ballet might be true and correct. Everywhere she traveled she devoted all of her leisure hours to studying the lore of the various races, in which she obtained the help of the most noted of ethnologists, archaeologists and historians on the spot, so that now she is able to show American audiences what has been claimed to be a new and perfect picture of the soul of the old uncaring East.

During the Pavlova season at the Curran four entirely new ballets will be presented, and there will be a revival of those of the older programs which have long since established Pavlova as the world's greatest interpreter of her art.

On Monday night, January 14th, in addition to the fantastic and colorful "Oriental Impressions," "Chopianska," as ever the beautiful picture of snowy tarlatan and enchanting lights, with Chopin music illustrated by Glazounov will be given. On Tuesday a new Russian ballet of a different tune—"Russian Folk Lore," created by Pavlova and Ivan Billbine, will divide honors with the popular "Amarilla." Wednesday afternoon "Russian Folk Lore" will be repeated, and the outstanding success of her last visit' here, "A Polish Wedding," will be given by request. Wednesday evening will mark the

revival of two of Pavlova's greatest favorites—"The Fairy Doll," with a complete new set of scenery, costumes and effects, so that the memorable Toy Shop with its animated dolls and eccentric characters will have new settings, and "A Polish Wedding," Thursday night "The Magic Flute" and "Snow Flakes," without which no Pavlova engagement would be complete, will be the magnet to draw the crowds. Friday "Ajanta," a new ballet, one of the products of Pavlova's recent tour of India, where the wonderful frescoes thousands of years old in the Temple of Ajanta inspired this choreographic creation, will be given here for the first time in conjunction with the new "Russian Folk Lore" ballet. Saturday afternoon will be devoted to "The Magic Flute" and "The Fairy Doll," and the engagement will be brought to a close on Saturday evening, January 19th, when "Autumn Leaves" will be danced for the first time, on the same program as "Oriental Impressions."

In addition to these major ballets the entire Pavlova organization, headed by its incomparable danceress herself and including Laurent Novikov, Ivan Clustine, Hilda Butsova, Pianowski, Zaleski, Vajinski, Oliveroff, Stuart, and others, will present a series of seven or more diversissements at each performance, including among them an even dozen never before shown in San Francisco.

Theodore Stier and the Pavlova Symphony Orchestra will be featured at every performance. Tickets for the entire Pavlova engagement are now on sale at Sherman, Clay & Company. In addition to her appearances in the Curran Theatre, Pavlova's organization is booked for the Auditorium Theatre in Oakland on Monday and Tuesday nights, January 21st and 22d.

DE PACHMANN

A notable February engagement in San Francisco will be the single recital to be given on Thursday night, the 7th, in the Exposition Auditorium, by the venerable pianist, Vladimir de Pachmann. De Pachmann on his present tour of America is establishing unprecedented box office records, it seeming as though the entire country were clamoring for an opportunity to hear the famous Polish wizard on this his farewell tour of the United States. Manager Selby C. Oppenheimer will shortly announce the exact details of the De Pachmann engagement in San Francisco. He will be urged to play an all-Chopin program in this city.

THE GRIFFES GROUP

A unique attraction to appear in early January in San Francisco will be what is termed "The Griffes Group," an organization comprising Edna Thomas, the noted mezzo-soprano whose interpretations of Creole folk songs and Southern darky ballads have brought her sensational success not only throughout the East but in England as well; Olga Steeb, the noted California pianist, and Sascha Jacobinoff, the young Russian-American violinist. They have termed themselves "The Griffes Group," taking the name of the American composer, Charles T. Griffes, whose sterling successes and serious musical intelligence placed him as the leading exponent of the development of American musical art.

These talented musicians will appear in the hall room of the St. Francis Hotel on Monday afternoon, January 14th. Their program consists of individual solo selections as well as ensemble numbers, and unique and rarely-heard songs rendered to the accompaniment of piano and violin. They are perpetuating the art of Griffes by presenting at least one of his compositions at every performance, but the rest of their offering will include many standard compositions by the most noted composers, past and present. Tickets for this event can be secured at Sherman, Clay & Company.

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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Is Ray Bias an opera, and how do you pronounce it?—K. T. L.

It is one of Victor Hugo's dramas. Mendelssohn composed an overture and a chorus for it. Pronounced rwee bias.

2. What is a crowd; is it a musical instrument?—A. G.

The crowd is an obsolete stringed instrument, the oldest bow instrument known at the present time. It probably originated in India, some say in Ireland or Wales, but is particularly identified with Welsh music. Its body was square and it had a rectangular frame for supporting the finger board. It is first mentioned in a writ of the seventh century and was still in use at the beginning of the nineteenth. Also spelled crouth and crwth (krooth). You will find a picture of it in Grove's dictionary under Crwth.

3. Two notes written on different staves but representing the same pitch—for example, a note on the third ledger line below the treble staff and another on the fourth line of the bass—are connected by means of a curved line. Is that line a tie?—H. Y.

If the value of the first note carries up to the second, the curved line is a tie; if there is a time-gap between the notes, it is not a tie.

4. What does riga mean?—D. E. S.

It is the Italian term for a line of the staff.

5. Should the notes of a sextuplet be divided into groups of two or three?—C. W.

Properly into three groups of two notes each. The sextuplet is really a triplet with two notes to each element. Frequently, however, it is played in two groups of three notes each, but such a division makes a double triplet of it rather than a sextolet.

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BY ALFRED METZGER

Beethoven, Dvorak, Weingartner, Wolff and Brahms—these were the names that illuminated the program given by Elena Gerhardt at the Colonial Ballroom of the St. Francis Hotel on Monday afternoon, December 17th, as one of the Alice Seckels Matinee Musicales. What a feeling of utter relief comes over one who loves the masterpieces of vocal literature when he can glance at a program containing such illustrious compositions. No one is more enthusiastic in his encouragement of American art and artists than the writer. No one is willing to make greater sacrifices for those who need a helping hand during the first steps they take in the world of music. Indeed, owing to our lenient attitude toward those who seek a foothold in the quire of musical achievement many serious musicians refuse to take us seriously.

But there is a limit to everything. Because one may be in favor of encouraging young writers is no reason to sing nothing but untried compositions. Most of the programs that have been presented in San Francisco during the seasons since the war began are pitifully inadequate to reveal the art of the genuine concert singer. Even some of our foremost artists succumbed to so-called popular demand and cheapened their programs with works unworthy of their attention. But here comes an artist of the old school. Like a breath of fresh air, like a breeze upon a sultry afternoon, like a grand performance in a poisoned atmosphere comes the program of Elena Gerhardt.

With a courage worthy of admiration, with a determination befitting a real vocalist, and with a genius adapted to give such a program a worthy demonstration Elena Gerhardt came to the stage and sang it with such spontaneity and thoroughness that must have made her heart glad. We can not imagine a finer experience than to listen to Elena Gerhardt interpret these classics of vocal literature. You forget all about timbre of voice, melowness of tones, velvety phrases and other characteristics of pure voice quality. You only remember the manner in which a song is interpreted. This artist goes straight to the heart without any round about tricks and without any personal embellishments.

Elena Gerhardt delves into the heart of a composition and finds therein the secret of its message. She transmits her discovery to her eagerly listening audience and creates in their hearts a response to the sentiment she herself has awakened. If there is anything hidden in a composition after Gerhardt has sung it we cannot find it. For us it will remain there forever. But if we may judge by the enthusiasm and joy that transfused the countenances of hundreds of people at the Colonial Ballroom last Monday afternoon Mme. Gerhardt succeeded in transmitting her message to a degree impossible to surpass by any singer.

After all the predominating mission of any artist is to deliver a great message to those specially fitted to hear it. To sing the Brahms Gypsy songs with that refinement of expression, that poise and breadth of statement of spirit and voice, the straightforwardness of transmission represents to us the acme of vocal expression, and those who were unfortunate enough not to hear Gerhardt surely must include this misfortune among the regrettable incidents in their artistic life. The exemplary program which we consider one of the finest we have seen was as follows: (a) Adalaida (Beethoven), (b) Die Ehre Gottes aus der Natur (Beethoven), (c) Hore Gott mein Flehen (Dvorak), (d) Au den Wassern zu Babylon (Dvorak), (e) Ich hebe meine Stimme auf (Dvorak), (f) Die Straube (Lied) (Dvorak), (g) Lied der Gaweze (Weingartner), (h) Post im Walde (Weingartner), (i) Hochsommer (Weingartner), (j) Der Gartner (Wolff), (k) Anakronos Grab (Wolff), (l) Er ist's (Wolff), (m) Sechs Zigenliedchen—(a) Die Zigeuner, (b) Hochsommer, (c) Die Zigeuner, (d) Lieber Gott—Du weisst, (e) Brander Bursche, (f) Kommt ihr manchmal in den Sinn, (g) Ros'lein dreie (Brahms).

Ida Hjerleid-Shelley, one of the foremost and most active musicians of Sacramento, California, arranged the following fine program which was presented at the Sacramento's Music and News Told at Twilight (Hueter), Serenade (Victor Herbert), Capital City Trio; Cello Solo—Meditation (Thais) (Massenet), Mrs. Walter Long; Soprano Solos—1 Gather the Rose (Lee), Thank God for a Garden (del Rio), Miss Ethel McNeill; Serenade (Widor), Madelon (Friml), Capital City Trio; Flute Solo—Alpine Scene (Popp), Victor Fuchs; Bartone Solos—At Dawning (Cadman), When Song Is Sweet (G. Sans Souci), Dr. G. S. Rodda; Beautiful Spring (Valse), Love Song (Grieg), Capital City Trio; Cello Solo—The Swan (Gautschi), Mrs. Walter Long; Soprano Solos—Boat Song (Ware), It Was the Time of Lilacs (Hathaway), Miss Ethel McNeill; Caressing Butterfly (Barthelemy), By the Brook (Boisdeff), Capital City Trio; Flute Solo—Souvenir (Drdla), Victor Fuchs; Extase (Ganne), Capital City Trio.

ALEXANDER STEWART HONORED.

According to an announcement by Ben F. Pearson, president of the Civic Music and Art Association of Los Angeles, arrangements have been completed with the National Organization of Community Service, Incorporated, for the service of Alexander Stewart, a member of its national staff, as executive director of the local organization. Mr. Stewart will give his general supervision to the executive work of the Civic Music and Art Association and will also devote considerable time to extension work along the Pacific Coast community music under the auspices of the University of Southern California Extension Division.

Beginning in February, Mr. Stewart will conduct a class in Community Music and training of choral leaders at the University of Southern California under the joint auspices of the Extension Division and the College of Music. Leave of absence has been granted Mr. Stewart by Community Service, in order that he may devote himself to this special work.

For the past three years Mr. Stewart has been Director of Music for Community Service Incorporated for the Pacific Coast district, comprising some twenty-five cities. He was a pioneer on the Pacific Coast in Music Week movement and organized the first Music Week in California at Long Beach in 1925. Following that he was the chief music week in Los Angeles, San Francisco, Sacramento, Modesto, Visalia and other communities. He was assigned to Los Angeles last Spring as executive director of Los Angeles Music Week, and retained here by the Civic Music and Art Association following music week, to assist in its organization plans.

Before the World War, when he entered the work of the War Camp Community Service as community organizer of recreation for service men in the cities near his home, Mr. Stewart was prominent as choral director, choir leader and violin instructor in San Francisco and Oakland. In 1915 he was director of the chorus of 135 voices, composed of singers of the East Bay communities, which successfully competed with the Welsh choir in the competition for the \$10,000 prize offered by the Panama-Pacific Exposition in the International Elstedsdoff. The contest was decided a tie, each choir being awarded \$5,000. Mr. Stewart was formerly state president of the San Francisco Musicians' Club, composed of men of the musical profession in San Francisco and vicinity. He was also choir leader of the First Congregational Church of Oakland during the pastorate of Dr. Charles R. Brown, now dean of Yale Divinity School, and member of the music faculty at Mills College.

In speaking of his decision to remain in Los Angeles at least for the present year, Mr. Stewart said: "I have become so deeply impressed with the music possibilities of Los Angeles, especially along the broader lines of community music, that, in spite of the desire of the national organization with which I am connected, for me to come East for special work for an extended period, I have requested our headquarters in New York to grant me a leave of absence, in order that I may continue to have a part for the present at least, in the great cooperative music movement which is so rapidly spreading through Southern California. The plans of the Civic Music and Art Association for music work, especially among the foreign-born groups of the community, interest me greatly, as well as their other plans in connection with the municipal Auditorium project, the extension of community music groups in neighborhood sections of Los Angeles, and other work which closely related itself to the development of better citizenship through the medium of music.

"After considerable study of the music situation in Southern California I am convinced that a most significant experiment in what may be called 'musical democracy,' meaning by this the support of and participation in musical activities by 'the people' generally, is being conducted in Southern California, and that at least in helping Los Angeles develop a civic consciousness in music."

WAR VETERANS HONOR MME. SCHUMANN-HEINK

Mme. Ernestine Schumann-Heink received a platoon pendant from a delegation representing the New York state disabled veterans organization at the Waldorf-Astoria last Wednesday as a testimonial of their appreciation of her services in the hospital during the war. The pendant was presented by the Disabled American Veterans of the World War, was presented by State Commander George M. Calvert of Syracuse, a physician and recently Republican nominee for state senator, who lost his sight in the battle of Chateau-Thierry.

The singer and the small group of former soldiers were assembled in the white and gold room of the hotel. Commander Calvert placed particular emphasis on the disabled men's appreciation of Mme. Schumann-Heink's services in singing for and cheering them in the hospitals and at the front during the war.

"By reason of your sacrifices, both during and after the war on behalf of the soldiers who fought and suffered for this country, our organization," said Dr. Calvert, "wishes to express to you some measure of our appreciation. Since the war we have always found you ready to serve and cheer the disabled men

of our ranks, whereas we can count on our fingers the number of others who have continued in this capacity."

"I shall wear it as long as I live," said Mme. Schumann-Heink in reply. "I have told you how I love my soldier boys and wish to work for them and how I am better for it. I have seen how great they are in bearing the burden of sickness and never have a word of complaint—except only that they are being forgotten. I hope and pray the American nation never will forget you. But as long as I can I will sing and plead for you as your devoted friend and mother."—"Musical Digest.

THIRD CHAMBER MUSIC CONCERT

The Chamber Music Society of San Francisco, which has just returned from a brilliantly successful tour of Southern California, under the management of L. E. Behymer, will give the third of its series of San Francisco concerts at Scottish Rite Hall, Tuesday evening, January 8th, at 8:15 p. m. The program for this occasion will consist of two string quartets, one, the famous Mozart in C major and the other, the stupendous quartet in D major of Cesar Franck. Both of these works are considered masterpieces of Chamber Music and are fascinatingly interesting. It is a rare occasion when authoritative readings of these two master quartets can be heard on the same program.

The Chamber Music Society scored another of its triumphs in the Southern California tour, everywhere to crowded and enthusiastic houses. Of their appearance in Los Angeles before the Los Angeles Chamber Music Society the evening Express says: "Ensemble concert customs were broken last evening when the San Francisco Chamber Music Society gave an appearance with an encore. They form one of the best ensembles today before the public. Tone quality and phrasing of each member of the group is of distinguished beauty. Their expression is of poetic musicianship." The Record says: "This organization displayed the most finished ensemble work of any other so far this season and local similar organizations can take a leaf from their book." The Times writes: "A guest organization from San Francisco last night captivated a throng of music lovers at Gamut Club Auditorium and by the groups of this stimulus to heightened endeavors by the groups of this city, because of the manifest excellence and above all the spirit of their art." The Examiner, "Every man in the organization is an artist of exceptional standing. Tone quality, delicacy of shading and brilliance of climax were interpreted with masterly art."

LORENZ PUBLISHING CO. ANTHEM CONTEST

The first prize of \$150 offered in the Fifth Anthem Contest conducted by the Lorenz Publishing Co., in which approximately 600 anthems were entered, was awarded to Gordon Williams for his anthem Oh, That I Had Wings. Mr. Williams received his earliest instruction from Arthur Crosse, A. R. C. O. organist of the late King Edward at Sandringham. At about the age of sixteen he became an artful pupil to George Gaffe, F. R. C. O. organist at St. Albans Cathedral, England, a pupil of the old Dr. Buck. At the end of his studies with Mr. Gaffe he was appointed organist and chorister at St. Peter's Church, St. Albans. During his career as teacher in England several of his pupils passed examinations—some with honors—at Trinity College, and at the London College of Music. In a competition for hymn tunes Mr. Williams was awarded first prize out of over 2000 entries. In 1904 he came to America and has since followed his profession in this country.

The second prize of \$100 was awarded to William Drobegge for his anthem Love, That Will Not Let Me Go. Mr. Drobegge was born in Koblenz, on the Rhine. He received his early musical education from his father, a well-known organist and musical theorist in his native town, and finished his studies at Cologne under such masters as Ferd. Hiller, Jensen, and G. de Lange. On coming of age he came to America, settling in Milwaukee, where he has been an editor, organist and teacher. He has written a number of orchestra and chamber music works, also many songs and choruses.

The third prize of \$75 goes to Powell Weaver for the anthem I Will Lift Up Mine Eyes. Mr. Weaver was born in Clearfield, Pa., in 1890. Having been graduated from the high school there he attended the Institute of Musical Art of New York City for three years, studied organ with Gaston M. Dethier and Pietro Yon in this country and in Italy, and composition with Percy Goetschius. He has been an editor, organist and teacher at Johns Hopkins, Mary G. Rapold, Mary Jordan, Lucy Gates, Julia Clausen, Paul Althouse, Arthur Middleton, Lambert Murphy, Mario Chamlee, Eddy Brown, and others. Mr. Weaver served a year in the army during the late war as expert mechanic in the motor transport corps.

The prize winner anthems will appear in the March, April, and May, 1924, issues of the Choir Leader.

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WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

THE MESSIAH GIVEN BY ORATORIO SOCIETY

Never do we hear the Messiah rendered that we do not marvel at the genius of a composer in being able to give to the world this tremendously vivid work in only the short space of twenty-four days. Perhaps no greater work lives today, and certainly no greater influence has been felt through a composer's work, than Handel's Messiah.

Sunday's performance by the Los Angeles Oratorio Society of two hundred voices, with an orchestra of fifty pieces, John Smallman directing, was the eleventh annual Christmas presentation of the Messiah here. As usual the Philharmonic Auditorium housed a capacity audience, which demonstrated no little enthusiasm, for the chorus sang with exquisite finish in all phases of choral technique and fairly shook the rafters in the grand Hallelujah chorus.

The soloists, Mme. Anna Ruzena Sprotte (contralto), Harold Proctor (tenor), Marjorie Dodge (soprano) and Fred McPherson (bass), were all in splendid voice. Owing to her varied experiences singing in opera and oratorio, Mme. Sprotte stood out far and above all the other soloists in her artistry and vocal reserve. Her singing never fails to satisfy, as it comes from an understanding soul filled with a sincere love of the beautiful in art.

Harold Proctor was received with favor for his sureness and adherence to traditional style. Marjorie Dodge displayed to advantage her powerful beautiful voice, and Fred McPherson received great applause for his lovely resonant voice and artistic singing. Ray Hastings, in his own inimitable manner presided at the organ and, with the orchestra, provided adequate backing for the splendid work of the chorus and soloists. To John Smallman we give the honors of the day for his excellent training of this organization, and his able directing of the entire performance.

The Zoellner Conservatory presented six advanced pupils, Margaret Atchinson, Dorothy Hyatt, Ruth McIntyre, Olive England, pianists, and Georgia Williams and Fred Chat, violinists, in the recital hall of the Conservatory before a large audience last Friday evening. The young artists, violin and piano students of Joseph Zoellner, Sr., and Joseph Zoellner, Jr., showed in all phases of their work the splendid training they are receiving under the guidance of their internationally known teachers. A new department to be added to the Conservatory is for children, to consist of violin and piano classes in charge of Angela Roberts, Anne McPherson and Daisy Walters. Ear training and rhythm will be greatly stressed as will the teaching of technique. The course will commence on January 5th and should prove a great success as it is a somewhat neglected field and fills a want locally.



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The National School of Opera, which recently opened at 1323 Georgia street, has opened two new departments; Mme. Stetler will direct the department of singing diction and Mme. Dowell will have charge of the ballet. There seems to be new impetus to the movement toward municipal grand opera for the easing year in Los Angeles inspired by the successful season just brought to a close in San Francisco. This fact is plainly evident in the large number of singers who are perfecting the arts required for opera.

Elinor Remick Warren has just received word from the well-known May Peterson that she is using her song, Children of the Moon, this season on all her programs. This is Miss Warren's most recently published song and is being sung also by Florence Easton of the Metropolitan Opera Company. Recently Margaret Moonson, soprano, with Miss Warren gave a delightful program at Hotel del Coronado at San Diego.

Calmon Luboviski, artist of the violin, recently received a flattering offer for a series of concerts from the Harry and Arthur Culbertson management through their Portland branch manager, Mr. Orbach. In the communication which Mr. Luboviski allowed us to read he was highly complimented on his "very excellent playing" and we quite agree with Mr. Orbach that Mr. Luboviski is an artist of splendid attainments.

Hugo Kirchhofer directed an unusual event at Alhambra High School recently in the form of a Sing Contest. The Sierra Madre Community Chorus and the Alhambra Community Chorus were the contestants being judged in attack, enunciation, facial expression, interpretation, release of tone. This is only the second Sing Contest to be held in California and such a contest goes on record as being conducted no other place in the world to date. Mrs. Milton Steinberger is president of the Sierra Madre Chorus; Mrs. W. Murphy, accompanist. Mr. Livengood is president of the Alhambra Chorus and Mrs. Elsie Van Norman, accompanist. Mr. Kirchhofer directs both choruses.

Julienne Vaasa has opened a new studio club at 525 West Twentieth street, where students and teachers have the combined advantages of a home and studio and the ideal sympathetic environment for their practice and study. At the opening of the Vaasa Studio Club several prominent persons, the Zoellners, Mr. De Ribowsky and Mr. Carl Bronson assisted in receiving the many guests.

The Civic Music and Art Association, in co-operation with the Playground Department of Los Angeles, presented the splendid Mexican Band of forty-five pieces, recently organized under the auspices of the Association, in a special concert last Sunday evening at the Plaza. The concert was one of the features of the annual Christmas program which the Playground Department gives at the Plaza. The Mexican Band is under the direction of Manuel Lucero assisted by J. Cruz Luna as organizer. It is composed entirely of Mexican residents of Los Angeles who formerly played in bands in Mexico, this being their first public appearance in Los Angeles. The Band recently gave a concert program at Santa Paula, under the auspices of the Civic Music and Art Association, which aroused very great interest.

Miss Cornelia Glover (contralto), Audrey Isabell (reader), the Stearns sisters (cellist and violinists), with Miss Taylor (pianist), comprise a charming talented company which will leave soon for an extended concert tour terminating in Chicago late in January.

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Anthony Carlson, well-known for his successful teaching and his delightful singing, has several popular artist pupils who are much in demand for their artistic singing. Miss Edith Wiseman has just made fourteen appearances in Texas this season and is creating quite a sensation by reason of her vocal achievements. At the last regular monthly musical which Mr. Carlson held at his spacious studio in the Majestic building he presented Miss Katherine Stilwell in a program of Spanish songs in costume. Grace Eaton Dow is the able accompanist for these occasions.

The Russian String Quartet, which gave a memorable program recently at the Gamut Club for the Los Angeles Chamber Music Society, was heard again on Christmas night over the Times radio. So many were the requests by letter and telephone for a rehearsing of the quartet after their radio performance that they were re-engaged by the Suburban Estates to give this Christmas concert. As a Christmas gift to Radio Land the Fitzgerald Music Company engaged this quartet to present a concert on the afternoon of December 21st from the Times broadcasting station. The personnel of this splendid organization, Ossip Giskin, Maurice Stodoff, Calmon Lubovisk, Herman Kolodkin, needs no introduction to Los Angeles audiences; they are all well known.

The California Trio gave another pleasing evening of music at the Ethel Club last Tuesday evening displaying marked improvement in ensemble over their previous appearances. Each of the three artists, Marguerite d'Aleria, pianist, Leon Goldwasser, violinist, and Maurice Amsterdam, cellist, excels in individual artistry, and their ensemble denotes studious application to rhythm and attack which is worthy of special mention, yet in blending of tone they still have much to accomplish. The program was of the best Chamber Music literature, including the Mendelssohn Trio Op. 49 in D minor, Beethoven's Sonata for piano and Violoncello Op. 69 A major, and the Schumann Trio Op. 64 F major. The Sonata by Beethoven was given the finest interpretation and Mr. Amsterdam's lovely 'Cello tone gave to the lively Scherzo movement a vivid meaning. Both artists displayed their fine technique in this difficult number. The Schumann Trio was scholarly executed and well received by the large assemblage of musicians and friends.

Earl Meeker, well-known tenor, has been engaged to sing the role of Sylvio in Pagliacci for the San Diego Grand Opera Company in January. Mr. Meeker with Ann Thompson as accompanist will present a program on January 2nd at the Virginia Hotel in Long Beach. On January 12th he will sing again at the Monrovia High School. Artistic singing and lovely voice keep Mr. Meeker much in demand as a concert performer.

Nyiregyhazi, the Russian virtuoso, of the whirlwind order, will appear Monday, giving his third Los Angeles concert under the management of Mrs. Armitage of the Fitzgerald Concert Direction on January 7th. This youthful pianist made an astounding impression on concert goers at his appearance last year, with his spectacular display of technique, and his coming concert is anticipated with keenest interest.

Erma De Mott, artist pupil of John Smallman, recently gave one of the most delightful recitals of the season when she was assisted by Harry Baxter, flutist, with Lorna Gregg and Mrs. Harry Baxter, accompanists. Miss De Mott sings with admirable purity of tone and considerable style; her work reflecting noticeably her able teacher's influence in tone production and artistic phrasing.

Adolf Tandier, who has already created a name for himself in this city as conductor of the Los Angeles Symphony Orchestra, is adding a few more laurels to his wealth in his capacity of musical director of the Criterion Theatre, where the screen version of Victor Hugo's classic, The Hunchback of Notre Dame is now showing. One of the secrets of Tandier's success is his ability to gather real artists around him, and to keep them with him. And one such artist is Ossip Giskin, 'cellist. Giskin, who is a native of Odessa, Russia, has played professionally in concert since he's thirteen years. He was soloist with the Russian Imperial Orchestra of Moscow, and also with the famous 'Orchestra without a Conductor,' in the same city. In 1918 he had the distinction of being chosen by the Russian government as musical instructor of 'the children's town.' Later, for the next two seasons, in fact, he toured, as co-artist, with Chaliapin. Recently he was again offered his position as solo 'cellist in the Imperial Orchestra, but he has decided to stay with us in Los Angeles, and, besides exhibiting his musical genius under the baton of Tandier, he made his chamber music debut in this city with the Russian String Quartette. Giskin is heard in solo in the Overture to Mignon, which precedes The Hunchback of Notre Dame, and so catholic is the program which has been arranged by the Criterion Symphony Artists—he also plays in the Medley of Jazz Hits, which has been especially planned, and is conducted by Jaime Overton.

FANNING TRIUMPHS IN BUFFALO

Buffalo critics were unanimous in their praise of Cecil Fanning after his recent concert there with the Buffalo Choral Club.

"Cecil Fanning is one of the younger school of singers who brings to his work an intellectual balance that few artists possess. He is a program maker of unusual musical breadth of vision and there is no American

singer before the public today who excels him in diction. He has a voice of big range and rich musical texture and his interpretations are lessons to many of his profession. His opening number, 'Pilgrim's Song,' by Tchaikovsky, was delivered with superb dignity and a vocal power and beauty in sustained phrases that won him instant appreciation. A setting of 'Der Erlkonig,' by Loewe, was stirring, dramatic, and the captivating 'La Danza,' by Rossini, with its breathless tempo, won him an encore for which he sang a Schubert number. The group of French folk-songs were notable for being sung partially in costume, for Mr. Fanning prefaced the first one by a little synopsis of the text, and then slipping over his head a black stock worn by the Brittany peasant and knotting a handkerchief about his neck, gave an inimitable presentation of four of these fascinating songs with such happy effect as to win him the applause of the house. One being an exquisite setting to Joyce Kilmer's poem, 'Trees,' Mr. Turpin's accompaniments were of the kind that mean so much to an artist."—Mary Levan in Buffalo Courier.

"Mr. Fanning received hearty welcome on this, his second appearance with the Choral Club within a year. His programmes are always refreshingly unconventional. Last evening's comprised Tchaikovsky's 'Pilgrim's Song,' Tom the Rhymer and Der Erlkonig, both by Loewe; 'La Danza,' Rossini, for the first group. It was most interesting to hear the Erlkonig in its little known setting, composed as Mr. Fanning told the audience in his enlightening remarks, one and one-half years after Loewe had heard Schubert's setting. The artist gave dramatic delivery to the song, differentiating the various voices by tone color, and calling on the aid of declamatory utterances as well. The Rossini Tarentelle was a splendid example of mastery of breathing and rapid enunciation without loss of tonal beauty. It brought a storm of applause to which Mr. Fanning responded with Schubert's 'Waltz.' In whatever language he sings, Mr. Fanning's diction is a model for singers. His interpretative art, also, can be studied with profit, for he allows no chance for artistic effect to escape him, and his interpretations are those of a singer with brains and musical sense, as well as musically knowledge."—Mary Howard in Buffalo Express.

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HOMER HENLEY'S HOUSE WARMING

Mr. and Mrs. Homer Henley invited a number of friends to their handsome home at 1245 Bay street on Saturday, December 13th, in celebration of a house warming. About fifty guests were present and among them were included some of San Francisco's most prominent musical and social people. Everyone had an excellent time, Mr. and Mrs. Henley being ideal hosts. George Douma, of the Pacific Coast, had delivered the address of welcome and every one enjoyed his easy eloquence. George Sterling and Theodore Maynard read original poems which were admired by everyone. The following musical program was heartily applauded by the guests: Soprano solo, Chanson Provencale (Dell Acqua); Lorraine Sands Mulligan; contralto solo, two songs from the Chinese (arranged by Graustelle Bantock), The Emperor, Garden of Bamboos, Doris Athlete Osborne; flute solo, Anton and Barnabas Meller-Zackomelski, Rex N. Hamlin; violin solo, two movements from Concerto (Schuette), Mrs. Samuel Reed; piano solo, Nocturne (Chopin); Verne Kelcey; Improvisations, Caro Roma; baritone solos, Homer Henley; accompanists, Doris Athlete Osborne and Verne Kelcey.

The guests included the following: Pierre Gernskovitch, Mr. and Mrs. Vincent Arrillaga, Sigmund Beel, Mr. and Mrs. George Kruger, Mr. and Mrs. Uda Waldrop, Giuseppe Jollain, Maurice Leon Driver, Caro Roma, Mr. and Mrs. Richmond Revalk, Mrs. Samuel Henley, Mr. Verne Kelcey, Mrs. Lorraine Sands Mulligan, Doris Athlete Osborne, Rex N. Hamlin, George Sterling, Mrs. W. Warlock, Theodore Maynard, Norman Springer, Miss Springer, Mr. and Mrs. George Douglas, Mr. Ernest Clewe, Miss Genevieve Hailey, Sukumar Chatterji, Anton and Barnabas Meller-Zackomelski, Lorraine Sands Mulligan, Countess Claudia de Colomb, Gualtero Bartelini, Mrs. Gladys Graham, Miss Gladys Gale, Mrs. Gertrude Scheuren, Mrs. Mitchell, Mrs. Severn, Mrs. Pietro Carona, Miss Monroe, Miss Thelma Knox, Mr. Lewis Rothe, Miss Gertrude Baker, Frank Van Sloun, Idwal Jones, Chas. J. Berglund, Bessie Fount, Gregory Lovering, Florence Wessels, Mr. and Mrs. Newton Tharpe and Pay Davis. Mrs. Homer Henley was assisted in receiving, by Baroness Meller-Zackomelski and Miss Florence Wessels.

JASCHA HEIFETZ TALKS ON METHODS

Jascha Heifetz, the Russian violinist wonder, who played in the Elwyn Artist Series at the Curran Theatre, Friday afternoon, January 18, has his own ideas regarding "methods" and about the "right way to play." Himself an artist, who has set up quite new standards by which all other fiddlers have been judged in recent seasons, is nothing if not sane and sincerely frank. He said that Americans like to refer to as this or that "method" of violin or piano playing, Heifetz declares that such talk is mostly nonsense. There is no such thing as a "method," he says, so far as artists are concerned. For small children, perhaps, it is sometimes advisable to put a system of teaching that will interest as well as instruct, but among recognized musicians and leading teachers the only known "method" is the "right way to play." Individual performers naturally have their individual styles of playing. To speak of Hoffman's method, or of Kreisler's method, or of any other method is as stupid as to imagine that Rodin modelled by a certain method or that Michael Angelo learned to paint by a method.

All this constant talk about music methods is characteristically American. Americans are very fond of "systems." Everything must be done according to specified plans and models, and naturally we find hundreds of well-meaning music teachers "talking methods." There can be but one result of such a nation-wide practice and that is to turn out pupils practically the way factories do clocks and watches and other standardized products. Certainly there is no hint of art on the idea, nor of personality. The main thought seems to be to produce "efficient" amateurs instead of musical ones, unnatural players rather than natural players. Why study the manner of playing of a great player-piano is in the field already? More music and less method is my advice.

Following the Heifetz recital there will be presented on the Elwyn Artist Series, William Wade Hinshaw's production of Mozart's light opera, "Così fan Tutte," February 2. Tickets on sale for all Elwyn attractions at Sherman, Clay & Company.

Pavla Frish, noted Danish Soprano, has arranged to be in San Francisco for five weeks, arriving the first of February. She has communicated with Alice Seckels, who has arranged with this great artist to accept a limited number of artist pupils in interpretation. Such a gift of interpretation that she has been termed the "Elwyn heroism" of Paris. She returned to Paris turned her into the idol of the salons of the nobility and the "grand monde." Men like the pianist Cortot played her accompaniments—Pugno, Casals and Thibaud asked her participation in their tours. Whatever Pavla Frish does is perfectly understood and intelligent. Her class in Boston last season was tremendously successful. Miss Seckels announces that Mme. Frish will not enter into the technique or placing of the voice, but will confine herself solely to interpretation. For what a voice! In a private lecture sessions address Alice Seckels, 65 Post street, Douglas 7267.

NEW YEAR'S PLANS ON SYMPHONIC ENSEMBLE

In the 1924 outlook no musical organization of this city has success written larger than the Symphonic Ensemble. An infant of two months, its musical lungs are lusty and prophetic and its vigor, largely due to sponsors and directors, promises lasting vitality. With a start of three local concerts, the ensemble will go on the road and is due, during the season, to play at Long Beach and Pasadena, to appear in the latter city at the Hotel Vista del Arroyo at the Alice Seckels Musicales.

While in New York, Director Alexander Salsky prepared an elaborate backing for the ensemble in the city. It is still to be drawn, and even with nine local concerts, it will be given the riches of the library will scarcely be touched. In preparation are many classics and modernistic works for this special combination of instruments, which is loudly calling attention to its own peculiar type of beauty.

The next May the audiences at the club will hear, among other works, the de Beriot Air Varié, op. 1, for a full assemblage of instruments; the Chausson Concerto, op. 21, for piano, two violins, viola, cello, and violin solo; the Dvornak "Sextet" (next concert), the Dvornak Two Waltzes from op. 54, Panchetti's Pizzicato Arabesque, op. 6; Korngold's "Sextet," op. 10; Popper's Papillon (Maskenbalscene), op. 3, No. 4, scored for many instruments; the Max Regner Quintet, A dur, op. 118.

Director Salsky's transcription of Antiche Danze from the 16th century and his piano and violin Sonata will be features in addition to the Schubert Octet, op. 166, the Sibelius Valse Triste and an interesting invention by Nandor Zolt, Five Impressions of the Hazy, described in the Hills, By the River, The Waltz, The Village Church, At the Fair.

The audiences through the State will enjoy some of the foregoing works and an added novelty or two. Director Salsky is also arranging for excellent vocalists for solo work and his nucleus of players will continue to be augmented by the best obtainable.

The Central Methodist Quartette and chorus choir, of which Harriet B. Fish is the organist and director, observed Music Week with a musical service Sunday evening, November 4. Lola Givin Senale, pianiste, and Alice Guthrie Poyner, violinist, were the assisting artists. The choir members sang settings of several of the Davidical Psalms by well-known composers. The program in full was as follows: Violin—Adoration (Borovsky), Mrs. Poyner; Choir—O Sing Unto God (Dudley Buck); Piano—Adagio (A Minor Concerto, Grieg), Mrs. Senale; Orchestra part on the organ by Mrs. Senale; Quartet—The Four Seasons (Vivaldi), Place (Henry Hadley), Florence Case Sewell, Miller W. Johns, Dixon Erwin, J. Harlan McCoy; Soprano and Choir—Motte Hear My Prayer (Mendelssohn); Violin—Romance (Wienlawski); Contralto—Bass—Withdraw Not Thon Thy Mercy (H. Alexander Matthews).

PACIFIC MUSICAL SOCIETY

Mrs. William Henry Banks, president, and Mme. Rose Rida Alean, chairman of the program committee of the Pacific Musical Society, have arranged an interesting and attractive concert for the evening of Thursday, January 10, 1924, the first of the New Year's concerts at the Fairmont Hotel and which will serve to bring out a record audience at that occasion. The program as announced is: Le Beau Jardin (Les Oiseaux (Rameau), Gavotte pour Les Heures et Les Zephirs (Rameau-Diemer), La Fleurie on La Tendre Nanette (Couperin), La Bersan (Couperin), Myra Palache; Vocal Solo—Jolie Berger (Moret), Nuid's Hittles (Debussy), cello solo—Beyers (Fourdrain), Oquand jedors (Liszt), Marguerite Raas Waldrop, Uda Waldrop at the piano. Sonata No. 2 F minor Opus 24 (Emil Sjogren), Mrs. William Poyner, violin; Mrs. David Hirschler, piano. Vocal Solo—My Heart is a Late (Marum), The Night Wind (Farley), The Cradle Song (Uda Waldrop), Orientale (Marion Bauer), Marguerite Raas Waldrop, Mr. Uda Waldrop at the piano. Piano solo—Etude de Concert (Philipp), Myra Palache.

ALCAZAR THEATRE

Why Men Leave Home, Avery Hopwood's best play, which metropolitan reviewers declared was of vital interest to every woman and most men, will be the Alcazar attraction beginning with the matinee December 30, marking the final week of the Belle Bennett engagement. Hopwood, it will be remembered, wrote The Bat, and so enthusiastic were the critics over his latest effort that they pronounced it as more entertaining and better constructed than that classic of mystery plays. Hopwood answers the question as to Why Men Leave Home in a most entertaining and surprising New Year's comedy, clever and jazzy to the extreme, and the manner in which the plot is unfolded creates one surprise after another.

The story deals with a house party where the wives of three men and a young lady, about to be engaged, have returned from Europe following a rather successful social career. They are surprised to find their husbands have not been idly awaiting their coming, but have themselves endeavored to pass away the vacant hours as best possible. That they have not been quietly dependent on the homecoming of their husbands, but in shocks and then startles the latter into a realization of their shortcomings. In the wake of the explanation that follows, the fun assumes uproarious proportions. Why Men Leave Home was one of the most brilliant successes of New Year's Eve, selling six months to crowded houses at the Morosco Theatre.

Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by Lefley V. Brant, Director of the Institute of Music at San Jose. Mr. Brant will be pleased to treat on any musical subject of general interest. Anyone desiring an article on any particular subject should confer with Mr. Brant, care The Institute of Music, South Second street, at San Salvador, San Jose.

THE NOBLEST INSTRUMENTS

The person who contemplates the study of music sometimes wonders what would be for him the best instrument to study. We often meet persons who have no particular preference in this matter. For such the advantages of certain of the "best" instruments in the various families will be discussed. There is no doubt as to the advantages of the piano. It is a solo instrument needing no other to accompany it. It is found in almost all homes. On it one can present any type of music from opera to the latest jazz. Indeed, its popularity is doubtless due to the fact that it is so well adapted to meet all he demands that may be made on it. However, without any thorough musician will tell you that a few years work on the piano forms the best possible foundation for a future in any line of music. It was only during the past week that I heard Mr. Darrel Sedgwick, formerly supervisor of orchestral instruments in the San Jose public schools make this same remark to a gentleman with whom he was conversing.

In the brass choir I think musicians would generally agree that the slide trombone is king. The valve trombone is debauched conception of the nobility of the slide instrument and should never be used. The slide trombone has a nobility of character so far as tone is concerned that is not approached in other instruments. It is well adapted to solo work, and unlike any other brass instrument can be played perfectly in tune. Someone will come forward and say that the cornet I presume, but I assure the reader that all things considered I am convinced that the consensus of opinion would award to the slide trombone first place as the peer of the brass division.

And next in nobility that place would be given to the clarinet. Much could be said for the oboe, and the popular taste of the day bays the saxophone as the tickler of fancy. But the clarinet, in B flat, possesses the nobility of character which we have described as an attribute of the trombone. It has a warm and vigorous tone, much more dignified than that of the saxophone and of more character than that of the oboe. It is more difficult to learn than the saxophone, less than the oboe. It is an excellent solo instrument, and of great value in the orchestra. The student who takes up the serious study of this instrument will never regret it.

Let us consider the strings. Here, indeed, we are confronted with a problem. The first thought is of the violin. A second thought suggests the violoncello. Then, one could also mention the viola, whose long neglected merits are so little understood. A difficult choice is this to make!

Much wonderful literature is written for the violin, which is of the three the most flexible, without doubt. Again, it is easy to carry about, which is not true of the cello, and which is a real consideration. The most important parts are assigned to it in the orchestra, for its high and penetrating tones are well adapted to the production of the melodies. A good violin has a tone of most thrilling character, pleasing to the ear, and is worthy of the best efforts of any student.

On the other hand it appears to me that the violoncello has a dignity and breadth of tone that is not approached by the violin. It is a more difficult instrument to learn, but since cello players are more rare than violin players it may be well worth the extra effort. As a solo instrument it cannot be excelled, having somewhat less flexibility than the violin, but more of body. And to hear a good player perform on this instrument one would hesitate to say that it lacked anything of flexibility.

An article of this nature would be incomplete without the mention of the noblest of instruments of all, the organ. Here, indeed, we have the majesty of the trombone, the thrilling quality of the violin, the noble seriousness of the cello, the lumpy tones of the oboe and clarinet, and above all else the thunder of the sacred diapason characteristic of the organ alone. A most nobly difficult instrument, too often bastardized in the hands of the trifle, but one which will repay any person a lifetime's study.

If one is making a decision as to the instrument one is to study, why not select the one which will best repay one for the time and money expended?

TEN HARPISTS AT WARFIELD

The Warfield Theatre will, on Saturday, present one of the season's brightest musical events—Maré MacQuarrie directing ten of the best harpists it has been possible to bring together. This, indeed, is an innovation in the musical life of the city. The singer of the engagement will be Stella Hymanson. The Lipshultz Music Masters will be heard in concert. The motion picture attraction will be the Frank Lloyd version of Gertrude Atherton's sensational story of youth restored, Thack Over. The musical stars will be played by Carmine Griffith and Conway Tearle.

MUSICAL BLUE BOOK OF CALIFORNIA

NOW BEING PREPARED FOR PUBLICATION

The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

Editor Musical Blue Book of California
801 Kohler & Chase Building
San Francisco, Calif.

UNPRECEDENTED SUCCESS OF SISTINE CHOIR

(Continued from Page 2, Col. 2)

Frank W. Healy, managing the American tour of the Sistine Chapel Choir, has released from their obligation to him the San Francisco and Los Angeles citizens who subscribed a guarantee of \$130,000 to protect the world-famous organization against financial embarrassment during their stay in this country. Wiring from Chicago yesterday, Healy informed his local office:

"Our net receipts thus far are sufficient to secure the choir against monetary annoyance until it returns to Rome and afford handsome compensation for its visit to America. I am thanking the Vincent W. Hallinan, Harry E. Blood, A. E. Sbarbaro, George Tournay, James Moses, John Francis Neylan, J. K. Armsby, A. F. Welch, Dr. John Gallwey, Mendames Eleanor, Mary Martha, Hanify, Celia Clark, Helene, Irwin Crocker and Christine P. Donohoe.

These were the San Francisco guarantors, each pledged for \$2500. Archbishop E. J. Hanna, William H. Crocker, R. M. Tob'n, Milton H. Esberg, A. P. Giannini, E. J. Tobin, Herbert Fleischacker, W. H. Esbey, Sherman, Clay & Co., Fairmont Hotel, R. C. Quinn, Vincent W. Hallinan, Harry E. Blood, A. E. Sbarbaro, George Tournay, James Moses, John Francis Neylan, J. K. Armsby, A. F. Welch, Dr. John Gallwey, Mendames Eleanor, Mary Martha, Hanify, Celia Clark, Helene, Irwin Crocker and Christine P. Donohoe.

Frank Crocker Giffen gave a reception in honor of Albert Spalding, the distinguished violin virtuoso, and his accompanist, Andre Benoit, during the latter's visit in San Francisco recently. About two hundred people were present and among them some of the most distinguished representatives of the social and musical

set. A delightful musical program was presented in which Mrs. Elsa Below Trautner and Miss Marjorie Styles participated, both vocal artists creating an excellent impression by reason of their fine voices and intelligent interpretations. Ad. Giffen met Mr. Spalding in Italy and ever since both musicians have been the best of friends.

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SAN FRANCISCO, MONDAY, JANUARY 7, 1924

PRICE 10 CENTS

RAPID PROGRESS OF NATIONAL MUSIC WEEK

A Report Presented by C. M. Tremaine, Secretary of the National Music Week Committee, at a Meeting of the Committee Held on December Sixth at the City Midway Club, New York City, Upon the Invitation of Otto H. Kahn, the Chairman

BY C. M. TREMAINE

National Music Week is largely the outgrowth of New York's first Music Week, held February 1-7, 1920, although there had been one or two Music Weeks on a very small scale previously. Music Weeks have thus far been held in 153 different cities, towns and counties throughout the country, most of them on an annual basis, although not all. During the calendar year 1923 there were ninety-four Music Weeks.

It was the original idea to have a national, synchronized observance throughout the entire country, but it was thought unwise to launch the nation-wide movement until after a proper nucleus had been formed through local organizations in 150 or more cities. The local Music Week committees were sounded out with regard to their approval of the synchronized movement, and a sufficient number answered favorably to warrant the present action.

When the question of forming the committee came up it was considered desirable to select it according to some definite policy. It was, therefore, decided to limit the active committee (with the exception of the officers) to presidents of the great national organizations and editors of the leading music papers.

It has been the idea of your secretary to save the time of the members of the committee as far as possible, and he has, therefore, gone ahead with certain routine work which he felt sure it was necessary to do and which he believed would meet with the approval of the committee. He has also incurred a certain amount of expense, details of which will be shown later at this meeting, but has done this on his own financial responsibility, so that the committee is not obligated in any way. He has also invited additional people to become members of the committee, and has sent out a preliminary letter to solicit funds to members of the music trade as one likely source of national financial support. It was not possible to get the concurrence of your chairman because of his absence in Europe and it, therefore, seemed desirable to adopt this course in order not to lose valuable time.

A general guide has been prepared for the organization of local Music Weeks and sent out to those interested. Four publicity articles have also been sent out to 2500 newspapers, stickers have been issued, and an active correspondence carried on with many cities. As a result of this preliminary work forty-one cities have already signified their intention to organize local Music Week observances in co-operation with the national observance, in addition to one state-wide observance, and correspondence is being conducted with eighty-five other cities which have manifested interest in the movement and the majority of which will undoubtedly co-operate with the national event. Several important cities, including San Francisco and Philadelphia, are planning to participate in the national movement in 1925, although it has not been possible for them to arrange their dates in conformity with it in 1924.

Before discussing the future plans it would seem desirable for the secretary to present what seems to him the basic principle underlying the National Music Week and the function of the committee in carrying it out. That policy is that Music Week is not to be superimposed upon the people and that no effort is to

be made to put Music Week over by spectacular methods or by intensive solicitation. Do you not agree that, while music is something of inestimable value to all the people, the public as a whole does not appreciate this fact, neither do many of our leaders or our municipal officials? Is it not, therefore, of the utmost importance that the truth as to the universal value of music should be impressed upon the consciousness of the people as a whole? Music Week is unquestionably one of the most effective means of doing this. It can mobilize the music lovers of the country to concentrate their efforts to a large extent upon putting music in the forefront of the stage for a period of one week. It can

SYMPHONY PATHETIQUE THRILLS AUDIENCE

San Francisco Symphony Orchestra Gives Overpowering Interpretation of Tchaikovsky's Emotional Work Under Alfred Hertz' Imposing Leadership—Mozart's Marriage of Figaro Overture and Dohnany's Suite, Op. 19, Also Made Fine Impressions

BY ALFRED METZGER

Notwithstanding the usual dullness of the "between-holiday" week, the sixth pair of symphony concerts was attended by large audiences. Indeed, the second of the pair on Sunday afternoon, December 29, was crowded to the doors. This only goes to show how well entrenched Alfred Hertz and the San Francisco Symphony Orchestra are in the hearts of the music loving people of San Francisco. The program given at these concerts at the Curran Theatre on Friday and Sunday afternoons, December 28 and 29, was one that delighted the heart of the conventional symphony enthusiast. It contained music that one can understand. It presented works that reach the heart. It introduced melodies that pleased the ear.

giving characteristics. Its appealing and graceful melodies delight the ear. How can anyone claiming to possess a soul fail to be moved by the strains that are woven into this beautiful Overture and how can anyone fail to respond to the appeal of Alfred Hertz, who through the medium of his orchestra made the phrases of Mozart alive with poetic fragrance. The enthusiasm of the audience was indeed well justified.

We always enjoy listening to Dohnany's Suite for orchestra, Op. 19. There is emanating from it such a freedom of Magyar abandon, and yet such graceful romantic spirit that the melodious and rhythmically inspiring periods, from one's ears with unforgettable carresses.



THE UKRAINIAN NATIONAL CHORUS
A Sensational Organization of Singers Who Have Thrilled the Entire Musical World and Who Will Appear at the Scottish Rite Auditorium This Month

not fail to make a deep impression upon the people. Music will be in the air as it never has been before and the cumulative effect will be great. What is more, if the foundation is right, Music Week will grow with each succeeding year. It is hoped to make the participation in the observance a spontaneous and voluntary expression of the people, leading to permanent all-year-round musical activities in many places. The New York Music Week Association has done fine work in its planning of city-wide music contests, which are being introduced with careful forethought and under most auspicious circumstances. It is hoped that these may be generally introduced throughout the country as an encouragement to music students and to budding artists.

The committee's function will be principally to work through the power of suggestion and to furnish necessary guidance and material for the successful organization of the local efforts.

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The opening number consisted of Overture to the Marriage of Figaro by Mozart. When during these days efforts are being made to try to convince us that the old masters were fettered in their expressions of music, that they failed to reveal in the freedom of the language of sound, that they failed to utilize all the opportunities which music gave them to express their emotions, we can not help but pity those demented apostles who fail to understand that the very foundation of music was laid by the masters and that without them we would indeed be poorer and the dawn of an era of musical aestheticism would be impossible.

Just as necessary as picturesque English is to the literature of the day, just as important as Shakespeare's expressions are to the modern drama, just as pure and beautiful as the English of the Bible so is the music of Mozart compared to the ultra modern school. Its very simplicity enhances its beauty. Its very obviousness enriches its pleasure

Although written by a comparatively modern composer, this suite does not degenerate into the excesses we have learned to fear in so many of the works of latter-day writers. The orchestra, under Mr. Hertz' able leadership, succeeded in bringing out all the hidden beauties of this work and delighting everyone with its freshness and buoyancy.

Of course, the most stirring number on the program was the ever enjoyable Pathetique Symphony of Tchaikowsky. Every time we hear Mr. Hertz conduct this vigorous work we find moments of new joys in it. No other conductor succeeds, according to our estimation, in obtaining such a wealth of emotion from this work as Mr. Hertz does. And every time he plays it he finds new means to stir your heart and soul. There isn't a dull moment throughout the rendition of this work. There does not appear to be one superfluous note. Throughout the four movements there is one continuous

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After the lights are out

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Companion of genius indeed have I been! Sometimes, when the stage is dark and the lid over my strings is down, I brood over my long years of such companionship.

I see Adelina Patti again, blowing kisses,

What does the Steinway piano think about, when the curtain is down and the lights are out, and the artist and the audience have departed? Eloquent enough the Steinway is when the moods of others are voiced on its wondrous strings. But what are its own moods and longings? Listen! It is about to speak to us . . .



and reaching for the flowers that were showered at her feet, while I rested quietly in the background and resolved to do even better in her next accompaniment. I see good old

Franz Liszt again, after a tremendous raspberry over my ivory keys. I see Edward MacDowell, working out his compositions over my keyboard. I see the youthful, golden-haired Paderewski of the eighties, the maturer Paderewski of the nineties, and the world-figure and premier of Poland, the Paderewski of today whose audiences overflow the largest halls whenever he plays. And ever I am the companion of all this genius.

But then I realize that the greater, the sweeter triumph of my long career is not to be found on the concert stage at all.

The greater triumph awaits me when a young couple, starting down the pathway of wedded life, choose me to be their lifelong companion in a home.

The sweetest triumph of all shall be when first my keys are touched by the fingers of some little girl, her printed scales before her, and a lifetime of the best in music all ahead.

Admitted thus to the sacred intimacy of a home and fireside, I know that I shall find my truest triumph. And I shall strive to be faithful to these who trust me. As long as my strings endure, I shall strive to render to the utmost my measure of abiding charm.

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TWENTY-THIRD YEAR

SCHUMANN-HEINK'S PERENNIAL ART

The advent of Mme. Ernestine Schumann-Heink in San Francisco on January 20th and 27th at the Columbia Theatre should be the signal for every artist and student to be present at this concert and admire the artistic vitality which lends this remarkable woman's interpretations their perennial youth. Schumann-Heink is the physical proof that true art rests upon a foundation which has been established by means of actual genius re-enforced by thoroughness. To sing like Schumann-Heink is not a question of personal opinion. Mme. Schumann-Heink's art rests upon her willingness to patiently and painstakingly undergo the various hardships that combine to make her art lasting. There are only a very few artists before the musical world today who possess the artistic grandeur of a Schumann-Heink. There are, of course, no other artists in the world who could take the place of this eminent vocal giant. And the reason why Mme. Schumann-Heink is able to appear before the musical public today and can maintain her prominent position among the greatest artists of the world is because her preparation for the responsible task she had set for herself was accompanied by a determination to be thorough in whatever she did.

There should be a great object lesson in Schumann-Heink's career for every vocal student—indeed, for every music student. The tendency today seems to be to study as brief a time as possible and endeavor to earn money as quickly as an opportunity can be had. Hardly any students are willing to take the necessary time and effort to create for themselves a foundation the thoroughness of which represents its lasting qualities. Consequently our artists of the present day appear on the musical horizon, shine a few years in doubtful splendor and then disappear again far ahead of the cessation of their usefulness. There is no artist quite so necessary to the musical education of the world than the matured artist. A voice which is "born" is merely a beautiful instrument presented to the fortunate man or woman to employ according to the highest artistic ideals. But to know how to use this voice and how to obtain the greatest effect from the composers' thoughts represents a cumulative assemblage of experiences which can only be obtained from years of practical effort. The artist who has been before the public a sufficient number of years to give her interpretations the greatest intellectual and emotional value is an artist who can not be replaced.

Therefore, we urgently request young students and artists to hear Mme. Schumann-Heink sing, for they will acquire knowledge that has taken many years to accumulate. No teacher can ever instruct a pupil as thoroughly and as impressively as a great artist whose experience and art become audible through an interpretation resting upon a foundation created by a mixture of adaptability, genius and thoroughness. So many of our students do not realize the importance of emotional depth and consequently they lack style and individuality in their singing. Although people always refer to the beauty of a voice and dwell upon such vocal organ without taking into consideration that such vocal organ is of not much value unless it is used properly, the actual fame of a singer depends upon whether or not he or she has found a mode of expression that differs from that of other artists and yet is valuable and artistically intelligent.

Mme. Schumann-Heink is the most striking example of virile musicianship and exuberant vocal art. Her singular proficiency to make much of little, that is to say to employ a simple composition and invest it with such exquisite artistry that it becomes famous just through the diva's interpretation, represents one of the rarest features of her art. Mme. Schumann-Heink further demonstrates the importance of personality and magnetism in the artistic life. A beautiful voice, a most intellectual mode of expression, an appealing emotionalism and a dominant personality combine to make Schumann-Heink the most popular figure before the musical public of today. Her name is known wherever there are people who can read, and only a short time ago she visited the Orient and her success there was equally impressive. Had it not been for the fact that the Oriental mode of travel and the extreme climate exercised a certain fatiguing influence upon her and threatened to undermine her health Mme. Schumann-Heink would have enjoyed even a greater triumph in the Orient, for she was compelled to curtail her tour.

Artists of the grandeur of Mme. Schumann-Heink are not plentiful. Only a very few are now in the world. Upon their retirement from public activity their places are left vacant. The younger artists do not devote the time to obtain the knowledge and training necessary to match the greatness of the artists of former generations. Unless our students and artists are willing to listen to singers like Schumann-Heink we fear that future generations will not have the opportunity to hear songs interpreted in a manner to bring out their innermost meanings and deliver a message worthy of the thought which the composer has introduced in his work and which the interpreter has studied to discover. Schumann-Heink has a wonderful message to deliver and there are thousands who ought to hear it for the benefit of their own future.

THIRD AUDITORIUM SYMPHONY CONCERT

The third Popular Concert, second series, of the San Francisco Symphony Orchestra, Alfred Hertz, conductor, bids fair to crowd the Exposition Auditorium to the doors again on Tuesday evening, January 15, at 8:20 o'clock. Chairman Elmer Hayden of the Auditorium Committee of the Board of Supervisors, under whose direction these remarkable musical affairs are given, reports that the demand for seats, with prices ranging from 25 cents to a dollar, without war tax, is very large at Sherman, Clay & Company's and that prospects are bright for an early sell out.

Particular interest centers in the guest artist of the evening, Ethel Legniska, a tiny slip of a pianist whose artistic stature is something tremendous and who stands at the very front rank of her profession. There is a burning intensity in her style and a fiery sweep, according to a prominent sweep, who also states that her playing is impetuous and hot-blooded, full of high lights and deep shadows, yet which can be exquisitely restrained and is not lacking in artistic reticences. Her tone is full of great beauty, whether it is in passages of delicacy or of power, or in finest differentiated gradations between these extremes. With the orchestra she will play Liszt's Hungarian Fantasia, in addition to a group of piano solos.

Conductor Hertz will open his program with Tschalkowsky's "Symphony 'Patetique,' No. 6, and later in the evening he will play the same composer's Andante Cantabile, Op. 2, for Strings, as well as Percy Grainger's "Molly on the Shore" and Elgar's sonorous "Pomp and Circumstance" March.

PROMINENT ARTISTS AT PACIFIC MUSICAL

Helen Colburn Heath, Elsa Naess, Margaret Mack and Others Present Well Prepared Program in Excellent Fashion Impressing Large Audience

Judging from the demonstration of the large audience that assembled at the most recent event of the Pacific Musical Society in the Fairmont Hotel ballroom on Thursday evening, December 13th, the program given on this occasion was thoroughly enjoyed by every one. Helen Colburn Heath, the well-known and always delightful soprano soloist, who always makes an excellent impression whenever she appears before a musical audience, sang *Adieu Forets* from Jeanne d'Arc by Tschalkowsky in a manner that emphasized her intense emotional coloring and her depth of phrasing. Miss Heath belongs to California's most intelligent vocal artists and her painstaking efforts are always backed by serious preparation and thorough understanding of the musical material she may select for performance. She received an enthusiastic ovation.

Elsa Naess, a young Norwegian pianist, who recently settled in San Francisco and who comes here with successes achieved elsewhere, delighted everyone with her splendid technique and her vitality of phrasing. She played *Walse Capriccio* (Nordraa), *Walse* (Nordraa), *Summer Song* (Merikanto), and *Marche Grotesque* (Sinding). The most intricate technical obstacles are easily overcome by this artist while she never fails to extract the poetic sentiments from the compositions she interprets.

Margaret Mack received well-merited applause for a group of Irish songs which she sang very effectively and during which she was accompanied on the piano by Gladys Boys. Mary Carr Moore, who always adds to the enjoyment of a musical program whenever she may participate, played five of her intimate songs for children which proved well adapted for the purpose for which they were written, words and music blending excellently. Mrs. Moore, both as pianist and vocalist, gave them a very successful interpretation. Marie Hughes Macquard contributed a group of songs, including compositions by Beethoven, Brahms and Turini and as usual was cordially received both on account of her musical proficiency and her personal charm. Mrs. Philip V. Hein and Abraham Levin, with Mrs. Abigail Levin as accompanist, presented a very interesting song, Charles Wakefield Cadman's characteristic *Sayonara* in a manner to captivate their auditors. The program was one of the best of the season, the various participants being consumed according to the selections they were called upon to render.

UKRAINIAN MUSIC'S UNIVERSAL APPEAL

As the beauty of a flower will awaken a response in the heart of the humblest, so the appeal of the Ukrainian song and the songs of the common people, as voices under the direction of Alexander Koshech, which has been delighting the western world for the past four years, is to the least musically educated among its audiences, as well as to the musical sophisticates. This is primarily because the songs which the Ukrainians sing are the songs of the common people, a record in music of their simple joys and sorrows, their loves and hates, wars and wailings, their festival pleasures and hymns of faith—in short, of all those experiences and emotions which are the universal heritage of the human race, and which are the reason why so lovingly an expression as through the songs and singing of the Ukrainians.

The members of the Ukrainian Chorus were chosen from most expert and talented singers of that singing nation, and represent the ultimate selection from 26,000 contestants, recruited from the 1800 singing societies of the Ukraine, some of which have a membership of several thousands each. There is a quaint blending of the pagan and the Christian in the religious songs of the Ukrainians, that strange admixture having developed from the fact that the Russo-Greek church never interfered with popular poetry as did the Roman church in the early times. The dawn of Christianity in the Slavic countries merely enlarged their field of subject-matter, adding to the old and perhaps more sombre legendry of the Christian era to the colorful and poetic nature-worship of the earlier faith.

Thus the Ukrainian folk-music runs the entire gamut of the national temperament, from grave to gay. And this is the reason why the chorus, which is spreading this tonal beauty through many lands and peoples, has such an expression by means of difficult feats of tone-stopping, rhythmic rising and fading, receding waves of sighing tenderness, of dynamic bursts of magnificent force. This wonder chorus is scheduled to sing Monday and Tuesday evenings, January 14th and 15th at Scottish Rite Auditorium. The solo artists on these dates are Mlle. Oda Slobodskaja, and Ewsee Bellousoff.

ELWYN ARTIST SERIES AT SCOTTISH RITE

After the Heifetz recitals on the Elwyn Artist Series at the Curran Theatre, the remaining attractions of the series will be held at Scottish Rite Hall, evenings of the following dates: William Wade Hinshaw's production of Mozart's light opera, *Così Fan Tutte*, Monday evening, January 23rd, instead of Friday afternoon, February 1st, as originally scheduled; Moris Rosenthal, pianist, Monday evening, February 11th, instead of Friday afternoon, February 15th as originally scheduled at the Curran; Maria Iregun, Friday evening, February 23rd, evening of same date originally scheduled at the Curran; Mario Clemmie, Thursday evening, March 20th, instead of matinee, March 14th, as originally scheduled at the Curran; Reinold Wernherath, Friday evening, March 25th, evening of the same date originally booked for matinee at the Curran Theatre.

PACHMANN TO PLAY CHOPIN

Heeding the wish of his thousands of San Francisco admirers the great pianistic genius, Vladimir de Pachmann, who will play at the Auditorium in San Francisco Thursday night, February 7th, has sent to Manager Selby C. Oppenheimer an all-Chopin program for this occasion.

As an interpreter of the music of Chopin, Pachmann has been peerless for a generation. No pianist, living or dead, has ever brought forth the glorious beauties of Chopin as has this venerable genius. He is to give but one recital in San Francisco (his only appearance in the city of Los Angeles) and on this occasion he has promised to play the following marvelous selection of Chopin's greatest compositions: (a) Nocturne—Op. 27, No. 1, C sharp minor, (b) Third Ballade—Op. 17, A flat major, (c) Fourth Scherzo—Op. 34, E major, (d) Etude—Op. 10, No. 7, C major, (e) Etude—Op. 25, No. 3, F major, (f) Etude—Op. 25, No. 7, C sharp minor, (g) Polonaise—Op. 44, F sharp minor, (h) Prelude—Op. 28, No. 22, G minor, (i) Prelude—Op. 28, No. 7, A major, (j) Prelude—Op. 28, No. 15, D flat major, (k) Mazurka—Op. 67, No. 4, A minor, (l) Mazurka—Op. 33, No. 4, B minor, (m) Valse (posthumous)—E minor, (n) Valse—Op. 70, No. 1, G flat major, (o) Valse—Op. 42, A flat major.

HENRIK GJERDRUM'S PUPILS' RECITAL

A splendid program was given by a number of the younger pupils of Henrik Gjerdum on December 21st. It was the annual Christmas program and Mr. Gjerdum's residence studio on Jackson street was filled with friends who fully enjoyed the artistic efforts of the students. Lillian Hofmeier Heyer sang with much feeling Adam's Noel and added thus greatly to the enjoyment of the concert. The following pupils took part: Emily and Nathan Rogers, Claire Weidenmuller, Robert Castberg, Billy Moore, Jr., David Frischie, Ray and Rose Valle, Valjejo Gantner, Jack Goldstein, Helen Graham, Violet Johnson, Julia Barr, Mant Weidenmuller and Adela Carrillo Gantner.

EVELYN SRESOVICH WARE PUPILS' RECITAL

An exceptionally meritorious and creditable pupils' recital was given by students of Evelyn Sresovich Ware at Sornis Club Hall on Friday evening, December 14th. It was our good fortune to be present throughout the first part of the program when we heard Edna Sorocack, Marie Luzzza, Mary Cagliada, Amelia Lafon, Roberta Aldrich, Giacomina Luzzza, Velma Cudworth, Elizabeth Coffinberry interpret their numbers with ease and sincerity. In every instance the students displayed thoroughness of training and assurance in interpretation. No matter how nervous these students may have been they never permitted such nervousness to interfere with the performance of their compositions. Some of these young ladies played better than others, but in every instance they conferred credit upon themselves and their teacher, Roberta Aldrich, Mary Cagliada and Velma Cudworth and Elizabeth Coffinberry, the latter playing Saint-Saens' Dance Macabre for two pianos, were specially proficient.

The program was as follows: Serenade (Pierne), Edna Sorocack; Birding (Grieg), Serenata (Moszkowski), Marie Luzzza; Eole (Fontaine) (two pianos), Mary Cagliada, Amelia Lafon; Romance (La Forge), Tarentelle (Karsanoff), Roberta Aldrich; La Capricieuse (Eggingen) (two pianos), Giacomina Luzzza, Marie Luzzza; Valse (Caprice) (Rubinstein), Mary Cagliada; C'era una volta un principe (Il Guarany-Gomes), Mme. Louise Brehany; Danse Macabre (Saint-Saens) (two pianos), Velma Cudworth, Elizabeth Coffinberry; Warum (Schumann), Romance (Sibelius), Eunice Barge; Elfin Dance (Mendelssohn) (two pianos), Elizabeth Coffinberry, Giacomina Luzzza; Prelude C Sharp Minor (Rachmaninoff), Velma Cudworth; Peer Gynt Suite (Grieg) (two pianos), Roberta Aldrich, Eunice Barge; Nocturne F Minor (Chopin), Impromptu (Reinhold), Giacomina Luzzza; Nay Though My Heart Should Break (Tschakowsky), Vainka's Song (Stutzman), Song of the Soul (Brieg), Spring (Sapio), Mme. Louise Brehany; Chants du Voyageur, Nos. 23 (Padrevsky), Polchinelie (Rachmaninoff), Elizabeth Coffinberry; My Heart's March (Liszt), Eunice Barge; Sorocack, Amelia Lafon, Laura Hussan, Blanche Monella.

Mme. Louise Brehany was the soloist of the occasion and sang with excellent voice and fine artistic judgment. She received a most enthusiastic ovation well justified by her vocal efforts.

SAN CARLO OPERA COMPANY

Two weeks is the absolute limit of the engagement which the San Carlo Grand Opera Company has scheduled for San Francisco at the Curran Theatre, beginning January 21st. In previous seasons the success of the Golden Gate has encouraged the City of the Sun to press the matter, and the theatre management, to add another week, and the action has always been received with applause by the opera goers; but irrespective of the success of the previous San Francisco season, which is expected to far outdistance any previous year, Fortune Gallo and his artists are predistined to move on. The Los Angeles engagement begins immediately at the close of the Curran Theatre engagement, and that there has already been signed for a dramatic presentation here only for a week.

Despite the statement which has already been made in the general advance matter of San Carlo Grand Opera Company, the thought still obtains that the plan followed in previous years will be duplicated. Those who delay their visit to the theatre will find, however, that there is no more grand opera after February 2nd.

THE SCHUMANN-HEINK CONCERTS

What musical experience is more inspiring than a Schumann-Heink concert? The recitals of this great prima-donna contralto—perhaps the greatest figure in music now before the public, are so different and so remarkable that they leave a never-to-be-forgotten memory. Conceding, as the world has long since done, to Schumann-Heink the greatest voice of the age, there must be added to her attractiveness a personality, charm and distinction that is unlike anything else in the world today. As the great woman presides over her audiences a certain indescribable feeling is constantly manifesting that one is in the presence of a superbeing. The record of Schumann-Heink as an artist, a mother and a patriot creates this feeling, and eminent critics have said that if the great woman did not sing a note she would still be great, if only for her smile.

San Francisco is to hear the Schumann-Heink of old at her two recitals in the Columbia Theatre on the Sunday afternoons of January 20th and 27th. The diva has restored to her repertoire the great arias of the German music-dramas, in which her art is peerless. We are again to hear Schumann-Heink in the Erda Scene from "Elektra"; she will again sing Brangana's call from "Tristan and Isolde," Schubert's "Die Allmacht," Schumann's "Frühlingssahrt" and "Widmung," Franz "Gute Nacht," Brahms' "Sapphische Ode" and Six Gypsy Songs, Beethoven's "Ich Liebe Dich," and Schubert's "Erlkönig" and "Haidendouche." Then in Italian, the Armida aria from Handel's "Rinaldo," the Mitrana aria (Rossi), besides many selections in English and French.

At both Schumann-Heink concerts in San Francisco as well as at her only appearance in Oakland (Friday night, January 25th) she will be assisted by Florence Hardenman, violinist, and Katherine Hoffmann at the piano.

Tickets for all her appearance are now on sale at Sherman, Clay & Company.

LUCY GATES TO SING

Lucy Gates, the famous American coloratura soprano, whose great successes in San Francisco but a few years ago are still vivid memories to local music-lovers, will return here as a member of the Griffes



Group, which is scheduled to appear at the St. Francis ballroom on Monday afternoon, January 14th, as the next feature of the Alice Seckels "Matinee Musicales." Edna Thomas who has been a member of this unique organization since its inception, is ill in New York suffering from a nervous breakdown and Miss Gates has been secured to fill her place on the programs of the Griffes Group.

It is fortunate that so fine an artist as Lucy Gates has consented to accept these engagements, thus strengthening the Griffes combination, which includes Olga Stech, pianist, and Sascha Jacobinoff, violinist. It will be recalled that about five years ago this radiant American girl burst forth on Broadway, coming from Mormon heritage in Salt Lake City, and endured the severest critics with a triumph that is rarely accorded a new-comer in New York, and this success has been no "flash in the pan" for Lucy Gates has in these few years risen to the very top, holding her own with the foreign stars of the first magnitude.

Olga Stech has been termed "California's most popular pianist," and Sascha Jacobinoff is one of the most noted of the younger crop of violinists. The new combination of Gates, Stech and Jacobinoff will render a program in this city that will be supremely attractive. Manager Selby C. Oppenheimer, under whose direction the organization comes West, is informed by telegraph that a special program for their recital appearance is now being arranged. It will be announced as soon as received.

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STANFORD UNIVERSITY ORGAN RECITALS

Organ recitals at Stanford University begin Thursday, January 3, at 4:15 o'clock, with an informal program by Warren D. Allen. On Sunday the following program will be given: Allegro from the First Symphony (A. Maquaire); Hymn 46, Prayer; Choral—Prelude, Das alte Jahr vergangen ist (J. S. Bach); Invocation (Th. Salome); Scenes from the Life of St. Francis (F. Enrico Bossi). Tuesday, January 8, at 4:15 p. m.—Prelude and Allegro quasi Fantasia (Ernest Douglas); Twilight Reverie (Roland Diggle); Three Short Pieces (Maurice Lenormand); Grand Chorus in B flat (R. Grieg).

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JASCHA HEIFETZ

Jascha Heifetz, the renowned Russian violinist, who plays here Friday afternoon, January 18th, at the Curran Theatre, and Wednesday evening, January 23rd, at the Tivoli Theatre, continues to enjoy a tremendous vogue. From many critical reviews indicating his progressive rise in popularity, the following by Mr. Robert Kelly, of the Detroit News, following Mr. Heifetz' appearance in that city last season, is illustrative: "Jascha Heifetz last night stood on the stage where Kreisler had preceded him by a few weeks, duplicated and exceeded the ovation which had been given to the acknowledged master of the violin."

"On previous visits Heifetz was the prodigy, a boy to wonder over, a technician with whom accuracy was a passion. He comes back now to play with the poised assurance of fast ripening manhood. His facility with the mechanics of the instrument is with him still, but something indefinable has been added. It can only be said that he has acquired the intricate mazes of his profession that now he is the more able to give thought to the expression of emotions. No longer does he tread the by-ways of his music only as an apt pupil religiously following the directions set down in the copy book by the master. There is more of Heifetz in what he does than he has revealed before."

The recitals at the Curran and Tivoli will positively be his only appearance in San Francisco. The only other recital by Mr. Heifetz in the entire bay section will be at the Oakland Auditorium Theatre, Thursday evening, January 24th. Tickets are now on sale for these recitals at Sherman, Clay & Company's, San Francisco and Oakland.

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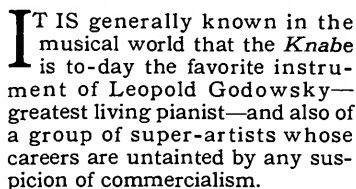
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PROGRESS OF NATIONAL MUSIC WEEK

(Continued from Page 1, Col. 2)

While the machinery of the National Music Week is likely to grow each year for a few years, it is the hope of your secretary that the need for this machinery will gradually lessen after three or four years, so that Music Week may be accepted as a permanent institution, to be observed as a background, and based upon the present activities of the state governors have already offered to issue state proclamations, and I feel that the value of Music Week may ultimately result in a national proclamation, even if not this year, although this may possibly be the case. Once Music Week is established in this way those who are contemplating music education assistance will naturally plan to make them part of the gala week, because of the aroused interest in music at that time.

There is another aspect to the Music Week observance besides public affairs of various kinds, and that is the observance of music in the homes, clubs, schools and industrial plants. This is a possibility of hundreds of thousands of little informal musicals in clubs and studios and in millions of private homes. This will bring greater unity within the community and therefore be a harmonizing influence to the nation as a whole. Thus it will merit, and I am confident receive, the official recognition of our statesmen.

This is the broad picture. It will be the committee's task to fill in the details and to transform the picture into reality.

The primary effort of the committee will be to disseminate the idea, so that those cities which are not ready to come in this year will participate in the near future on a basis of real interest. In other words, our great work is to sow the seed. Our secondary effort, but slightly less important than the first, will be to see that as many cities as possible go over the top this year, and upon a thoroughly efficient basis.

Ellen V. Clarke, the gifted young pianist pupil of Eva Garcia, recently played over the radio, and through the Oakland Tribune received many complimentary letters of congratulation, among them being some from Pennsylvania, Eastern Canada and Wrangell, Alaska.

Gladys Buell and Leona Hunt, pupils of Ida Hjerleid Shelley, the well-known

piano teacher of Sacramento, assisted by Miss Ethel McNeil, soprano; Ida Hjerleld Shelley, accompanist, gave the following program at Sherman, Clay & Co. hall in Sacramento on Friday evening, June 10, 1904:

Duo, Arabesque No. 2 (two pianos) (Debussy). Gladys Buell, Leona Hunt; Three-part invention D Major (Bach), Gladys Buell, Leona Hunt; Study No. 2 (Eggingel), Leona Hunt, Sonata Op. No. 2 (Beethoven), Gladys Buell; Duo, Galop de Concert (by request) Wilson Smith; Leona Hunt, Gladys Buell; Beethoven's Sonata in C Major, Her Rose (Coombs). Miss Ethel McNeil, returne D Flat Major (Doehler), Impromptu Op. No. 90 No. 4 (Schubert), Leona Hunt; Silver Spring (Bendel) Gladys Buell; Duo, in C Major (Chopin, two pianos) (Grieg), Leona Hunt, Gladys Buell; Boat Song (Ware), It was the Time of Lilacs (Hathaway), Miss Ethel McNeil; The Cascade (Pauer), Elaine Millant; The Lark (Glinka-Balakirev), Hunt; The Lark (Glinka-Balakirev), Fantasia Impromptu C Sharp Minor (Chopin), Gladys Buell; Duo, Valse (two pianos) (Arensky), Gladys Buell, Leona

CATCHING UP WITH DELAYS

Whenever the editor of the Pacific Coast Musical Review has to visit the Los Angeles office a certain amount of work accumulates, which always needs to be taken care of. This time, however, in addition to the Los Angeles troubles there came the holiday season and a number of concerts attended by the editor. He has now been able to clean up until his return from the South. We are not customary for music journals to explain these delays. The usual, and what is regarded as dignified, journalistic way is to print the new number. There is room in the paper without comment. But we know that many of our readers, specially those participating in some of the events, are interested in having a review of the same, and are disappointed when they fail to see it in an early issue of the paper. We feel that in the future we will be able to do better. We expect will soon appear, we relieve their anxiety and so are pleased to announce that reviews of the Loring Club concert, the Loring Club recital, the Music Society program, the Exposition Auditorium Symphony Concert, and a few recitals by artist students and students' less advanced recitals will appear in the next issue of this paper.

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LORING CLUB GIVES CHRISTMAS PROGRAM

Usual Annual Program Selected From Requests of Associate Members Christmas an Excellent Impression—Encores Plentiful

Anna Cora Winchell in San Francisco Journal (Dec. 23, 1923)

For true Christmas spirit it would be difficult to find a more reverent and joyous body than the Loring Club, which sang to a packed house Tuesday evening, December 18th, at Scott's Rite hall. But the spirit of song and sincerity was the background of the yuletide program which was compiled from the requests of the associate membership. This set of members, however, has as its nucleus a group which has followed the choristers for many years and which knows its Christmas mind better than most and is saturated with the memory of old carols, folk-songs, praises to the Christ, noels and the Opossees bells. The requests had been sifted and assorted and those of final choosing reflected best the hearts of the Loring Club supporters who gathered for a love feast and were gratified beyond measure, for the applause was that ardent sort which demands repetition of the piece and the rhythm and the singers never sang with such glow and sympathy.

Long-standing devotees of the club were moved by the tide of sound that rushed forth from the platform and which under Wallace Sabiu's command was more spontaneous than the reverent while the rhythm and expression were never unbridled. The singers left a splendid impression on that vast throng, which continued to talk of the program as "the finest ever."

"Sing Joyously, Adore Him," was exultant; "Ring Out, Wild Bells," was defiance to the powers of evil and Gounod's lovely "Nazareth" was sung in tones of holiness, with James Ziegler's good baritone carrying the melodious theme throughout. Mr. Sabiu's "Carmen Natale" had to be repeated, as had many others, including Charles Wakefield Cadogan's "I Hear a Thousand at Eve"—not a Christmas song, but one so full of beauty that it befits any serious program. Traditionals opened and closed; "Three Christmas Carols" setting the house in order and "The Wassail Song" a happy benediction. And there were others besides.

Three solos by Mrs. Edward Everett Bruner were sung by her in excellent voice and style. They were Edwin Schneider's "The Cave," Carew's "Spring Comes Langling" and Lily Strickland's "Dreaming Time." She has a rich dramatic soprano, in which fine coloratura effects scintillate delicately and charmingly. Good form, Mrs. Bruner captured her house and was brought back for an encore.

WHITEHILL AND DUX FOR FESTIVAL SOLOISTS

Clarence Eugene Whitehill, noted baritone of the Metropolitan Opera Company, has been announced as one of the four celebrated soloists to take part in the Spring Music Festival to be given next March by the city of San Francisco and the Musical Association. This was the statement given out this week by Alfred Hertz, director of the Festival. Hertz has previously announced the signing up of Claire Dux as the leading soprano soloist of the Festival. The two other soloists to take part in the concert program of the celebration will be announced shortly, it is said.

Whitehill was remembered by San Francisco music lovers in connection with his recent joint concert here last fall with Margaret Matzenauer. Previously he appeared here in the big open-air production of "Aida" in Ewing Field a number of years ago. Whitehill is regarded as a product of the west, having been born in Iowa and received his earlier musical training in Chicago. It was at the suggestion of Madame Melba that Whitehill determined to go abroad for serious study. He placed himself under the best teachers of the old world and mastered many roles. His debut was made in Brussels and was followed by a number of European engagements, subsequently coming to this country where he scored additional triumphs.

Whitehill is pointed out as a living example that American voices properly trained are fully equal to those of any other country. With the passing of the holiday season the rehearsing of the big chorus of the festival has entered into a strenuous phase. To accommodate the growing numbers of the chorus the rehearsals this week were transferred to the assembly hall of Girls High School, Scott and O'Farrell streets. Here the women will meet Monday and Thursday and the men Tuesday and Friday at 8 o'clock sharp.

Director Hertz has made a final appeal to all those who have not yet joined the chorus to do so at once. At the rehearsals during the past week some ten German singing societies joined in a body, adding more than 200 voices to the chorus. Other organizations are supporting the movement by urging their members to individually affiliate with the chorus.

E. Robert Schmitz will be soloist with the Boston Symphony Orchestra January 11 and 12 when he will play the 4th Symphony. He also plays with the orchestra at their concert in Cambridge January 10th. On the evening of the 13th Mr. Schmitz will appear with the International Composers' Guild at the second concert of their series at the Vanderbilt Theater and the next day leaves for an extended tour in the middle west.

PAVLOWA BALLET SPECTACLES

There are many reasons for the impression that the world's engagement of Anna Pavlova and her Ballet Russe, at the Curran Theatre the week of January 14th, will outline in general interest anything the Russian danseuse has ever presented here. American audiences have taken splendidly to the dancer's new creations, conceived, worked out and developed during her recent globe circling journey, when she visited strange lands and enchanted strange people. In the minds of those who seek terspichorean novelties there will be much both to see and hear, for Pavlova has even gone to the lengths of bringing back to American shores native music and native musical instruments wherewith to lend atmosphere to her new Oriental and Far Eastern productions.

Pavlova returned fresh and buoyant from her round-the-world journey which took the Russian danseuse and her vast family of choreographic stars to Japan, China, the Philippines, the Straits Settlements, Java, India and Egypt, in all of which countries she gathered new laurels by her exquisite rhythmic art. Everywhere the distinguished dancer was received with the greatest acclaim. In Egypt the ages looked down from the vast Pyramids upon the world's greatest dancer; she visited the "Little Mosque" with dusky-skinned guides; inspected noted Shrikes, tarried in Arabian villages with



MILLE ANNA PAVLOWA
Who at the Head of Her Famous Ballet Russe Will Be at the Curran Theatre in a Repertoire of Spectacular Dance Productions—This week commencing January 14th
Together With Her Dancing Partner, Laurent Novikoff

the fellah boys and journeyed atop a Ship of the Desert to the great Sphinx, there to catch the ear of that age-old and weather-beaten potentate of the desert as if to obtain the "low-down" on old King Tut and his sacred court of dancers. As a result, Pavlova's new productions are bright with vivid Japanese, Hindin and Egyptian colorings and ingenious in design.

With her four score talented artists Pavlova is making her eighth American transcontinental tour. She brings to San Francisco her entire Paris and London forces, noteworthy features of which are a symphonic section of twenty-five, corps de ballet of forty, and some twenty of the most distinguished choreographic stars of the day. Pavlova, while intent upon bringing to America this season a number of new ballets and divertissements, the themes, ideas and materials for which were assembled during her world journey, has expressed herself as not unmildly of popularity and drawing power of some of her former offerings, so that the repertoire given out for presentation here comprises both new and some of the more familiar favorites. The Pavlova repertoire, as given out by Manager Selby C. Oppenheimer, is as follows:

Monday, January 14—"Oriental Impressions" (aew) in three features—one Japanese and two Hindin, and "Chopiniana."
Tuesday—"Russian Folklore" (new) and "Amarilla" (gypsy ballet).
Wednesday matinee—"Russian Folklore" and "A Polish Wedding."

Wednesday evening—"The Fairy Doll" (entirely new version, with new costuming, scenic and lighting effects, and Pavlova as the prize-winning beauty of the holiday toy ship, "A Polish Wedding").
Thursday—"The Magic Flute," and "Snow Flakes

Friday—"Ajanta" (new) based upon the frescoes and carvings of the Temples of Ajanta, conceived and

developed by Pavlova while in India. "Russian Folklore."

Saturday matinee—"The Magic Flute" and "The Fairy Doll."

Saturday evening—"Autumn Leaves," Pavlova's beautiful choreographic poem, and "Oriental Impressions."

Each program will comprise a set of seven delightful divertissements in two of which Pavlova herself will appear.

The seat sale is at Sherman, Clay & Company.

SEVENTH PAIR OF SYMPHONY CONCERTS

For the seventh pair of regular symphony concerts, to be given next Friday and Sunday afternoons in the Curran Theatre by the San Francisco Symphony Orchestra under the leadership of Alfred Hertz, a well-balanced program has been poured, which contains as its principal item Beethoven's Symphony No. 2 in D major, which has not been heard at these concerts for more than eight years. A new composition by Gustave Holst, the eminent English composer, will be given its first San Francisco production at this pair of concerts. It is an Oriental Suite in E minor, bearing the title, Beni Mora, which is said to be Holst's impressions of Arabian music heard while he was sojourning in Algeria. The other number announced is Richard Strauss' powerful tone poem, Death and Transfiguration.

The next concert in the Sunday afternoon Popular Series will be given January 29 in the Curran, at which two new compositions in the orchestra's repertoire will be given their first San Francisco performance. These are Tschalkowsky's ballet suite The Sleeping Beauty and a Russian dance, Gopak, by Moussorgsky. Other numbers programmed are the well-known Schmitt Military March, Grieg's Peer Gynt Suite, No. 1, Stravinsky's Song of the Volga Boatmen, Kreisler's two graceful numbers, Liebesleid and Liebesfreud, and the overture to Johann Strauss' operetta The Gypsy Baron.

In addition to the new Popular Concert in the Exposition Auditorium on Tuesday evening of next week, the orchestra will also give a concert in San Jose on Thursday evening, presenting a semi-popular program in the Morris E. Dabney Auditorium at the State Teachers' College.

A CELLO WITH A HISTORY

The cello, which is owned and played by Max Gagna, solo cellist of the Symphonic Ensemble, has an interesting story. The instrument is very old, which accounts for its rich tone and was given to Mr. Gagna by Frank Della Torre, a collector of old violins and cellos in Baltimore. Torre heard Gagna play with Mary Garden in that city and invited him to his home for a private audience, then presenting him with this cello made by Andreas Gialberti, master of Joseph Guarnerius del Gesu, Cremona. It came from France to Baltimore in 1843, imported by William Boucher, Jr., and was acquired among others by Torre who lost many of his valuables in the fire which devastated Baltimore in 1904. The few he saved included the present cello and he made a custom of giving each away to some noted artist whose playing appealed to him.

Mr. Gagna, who came to America from Russia in 1914, first appeared with Tetrazzini on a tour of the United States and Canada, both artists traveling in the car "Idea," built for President Wilson. He was detained at the border as a Russian spy but soon proved his identity and was generally acclaimed on the tour as a collector of unusual abilities. His father, an orchestra conductor in Kiev and Gagna's three brothers are all instructors of music in New York City.

PACIFIC MUSICAL SOCIETY

The next meeting of the Pacific Musical Society, scheduled to take place at the Fairmont Hotel on Thursday evening, January 10th will give the members one of the most carefully selected programs of the present season. Mrs. William Henry Banks, the esteemed president, assisted by Mme. Rose Relda Callean, the chairman of the Program Committee, have arranged for the following artists to appear: Yvonne Fanché, pianist; Mrs. Wm. Foyner, violinist; Mrs. David Hirschler, pianist; Marguerite Raas Waldrop, soloist; with Uda Waldrop as her accompanist in several very enjoyable selections. The following is the program to be rendered by Mrs. Waldrop on this occasion: (a) Apaisement (Chausson), (b) La Dentere de Bayeux (Poutrain), (c) Joli Berger (Moret), (d) Des Roses (Pesse), (e) My Heart is a Lute (Maruni), (f) The Night Wind (Farley), (g) Cradle Song (Uda Waldrop), (d) Orientale (Marion Bauer).

Mrs. Foyner and Mrs. Hirschler will play the Sonata No. 2 F Minor, Opus 24, by Emil Sogren and which is one of the very difficult compositions of this composer.

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WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

RUDOLPH GANZ WITH PHILHARMONIC

A taxing role in itself is the one of director of an orchestra and to present the B minor Tchaikowsky concerto also on a Symphony program is most certainly a rare privilege and an accomplishment worthy of highest praise. In this dual role Rudolph Ganz, director of the St. Louis Symphony Orchestra, appeared with the Los Angeles Philharmonic Orchestra at the last pair of symphony concerts Friday afternoon and Saturday evening.

As is generally conceded by his friends, Mr. Ganz, whose mastery of the piano is recognized internationally, plays with more genuine artistry than he directs and his interpretation of this highly esteemed work of Tchaikowsky gave ample evidence of such a concession. His tone was most brilliant in the florid passages while his nuance and shading controlled by his electrified touch and skillful pedaling brought new meaning to this ever popular and most difficult number. The haunting melodies in the concerto based on the blind beggar's song stood in relief with the exquisite accompaniment of orchestration in a diversity of responses and declamations forming a background. Rothwell's directing brought the never-failing thrill to the audience. Mr. Ganz conducted this well trained group of instrumentalists in the cheerful Berlioz Overture, "The Roman Arrival," Op. 9 and the immortal Symphony No. 8 in F. Op. 35 by Beethoven in scholarly manner, with accuracy, dignity and grace.

Wagner always delights Los Angeles audiences and Mr. Ganz's reading of the Prelude to Die Meistersinger was no exception on this occasion.

Thunderous plaudits were given Mr. Ganz and Conductor Rothwell throughout the program. It was a glorious performance reflecting credit to each and every member of the orchestra as well.

Hallett Gilbrete presented a program of his beautiful songs with Alice Forsythe Mosher, charming soprano, at the Ventura High School not long since. Mrs. Mosher was in splendid voice in a diversity of beautiful rendition of the melodious creations of Mr. Gilbrete's pen.

On January 9th the same program of songs, including a new cycle by Mr. Gilbrete will be presented before the Wa Wau Club and on January 15th these artists will give a concert in Long Beach.

Mme. Anna Ruzena Sprotte, who directs the music at the Santa Monica Bay Woman's Club, presented the chorus of fifty voices in a lovely Christmas program, including choral numbers and beautiful tableaux. This performance attracted a capacity audience which inspired splendid work on the part of chorus and director, by their hearty applause.

The Music Teachers' Association of California has elected its new officers and executive board for the ensuing year. They are: President, Mr. Frank Carroll Giffen, San Francisco; Vice-President, Mrs. Etta Smith-Snyder, San Diego; Treasurer, Mrs. Alvina Heuer Wilton, San Francisco; Directors—Miss Alice Eggers, Oakland; Miss Dolores Grossmayer, San Diego; Mr. C. M. Denn S. San Jose; Mr. Samuel Savannah, San Francisco. Honorable mention to their splendid work during the past year is due the retiring board: Mr. Z. Earl Meeker, president; Mrs. Homer De Witt Pugh, vice-president; Mrs. Alvina Wilton, treasurer; Miss Elsie Carlson, secretary, and Frank Carroll Giffen, Abbie Norton Jamison, Adelaide Trowbridge, Arthur Perry, directors.

Phillip Trontitz lately has been heard in several piano recitals of music from his native Norway. On January 10th he will give a concert at the Elbel Club. Much interest is being manifested in his appearances for he is a pianist of unusual attainments.

The Musicians Club of Los Angeles held its annual banquet at the Mary Louise Hotel on January 7th. The Organists' Guild were the honor guests. Mr. Abby De Averitt has accepted the office as president of the club for the ensuing year and is planning an interesting and profitable season for the organization.

Calmon Luboviski and Brahm van den Berg, both well-known artists of distinction in Los Angeles, gave a joint program at the Elbel Club last Monday—a fitting program for the close of the old year. Mr. Luboviski aside from being a member of the Los Angeles Philharmonic Orchestra is violinist with the Los Angeles Trio and director of the Russian String Quartet. Mr. Van den Berg has appeared as soloist in Europe and this country with the most famous orchestras, among them our own symphony orchestra.

Merle Armitage of the Fitzgerald Concert Bureau is responsible for the treat in store of hearing Renee Chemet, the premiere contemporary woman violin virtuoso of the world on Friday 22nd. Mile. Chemet bears the distinction of being proclaimed the worthy successor of the late Maude Powell whose instrument she has the good fortune to possess. Hers have been



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The Messrs. Schubert of New York are presenting the delicately beautiful musical comedy, "Blossom Time," at the Mason Opera House. Its two weeks' engagement here playing to crowded houses speaks well for the tastes of Los Angeles audiences. A more tuneful and altogether attractive light musical performance has not been given in our fair city for many years. The settings, costumes, voices and entire cast were all fresh from their original New York successes which fact shows that Los Angeles accepts only the best in music and drama.

Lovely melodies interspersed with lines of comedy and splendid acting unfold with the delicious though at times unhappy plot of the romance surrounding the life of Franz Schubert, the composer, in Vienna when his genius was only known to a few admiring and faithful friends.

Gertrude Lang in the leading feminine role of Mitzi was splendid in her acting and in vocal accomplishments, a delight to the eye and a joy to hear. The fascinating Hailing Brunson gave to her part all the vim and fire it required. Between the two prima donnas one finds difficulty in making a choice as each has so much in her favor.

Hollis Davenney, as Schubert, is a gifted singer with exceptional dramatic ability. His is a gorgeous harsitarone of unusual beauty. The part of Schubert's friend, the Baron Von Schuber, was portrayed by Ralph Soule while Teddy Webb for so many years a real comedian furnished many wholesome mirth-provoking moments throughout the performance.

Clara A. Wolter, concert pianiste and teacher, has arrived in Los Angeles and has opened a studio at 720 Southern California Music building. Miss Wolter comes from Missoula, Montana, where she was in charge of the piano department of the Montana State University. She taught for sixteen years in Seattle and has studied under Leopold Godowsky, R. Fleck and C. H. H. Shippey. Miss Wolter has appeared in concert in New York and Seattle. One of her artist pupils gaining special recognition is her brother, Alonzo Wolter.

Mme. Anna Ruzena Sprotte, foremost among Los Angeles vocal teachers and a contralto of unusual merit, entertained the soloists and director of the Messiah presentation at her home after the performance on last Sunday. Many honored guests were present at supper, among whom were Mr. and Mrs. John Smallman, Mr. and Mrs. Colby, Lorna Gregg, Mrs. Alberta Simons, Florence Pierce Reed, Mr. and Mrs. Proctor and Mr. Wilferth president of the Oratorio Society.

The Wa Wau Club, composed of prominent musicians and music lovers of Los Angeles, gave a luncheon Saturday at the Biltmore to more than 200 guests in honor of Mr. and Mrs. Rudolph Ganz. Many musicians of note were present. Mrs. Mabey, the president, acted as toast mistress, telling of the work and aspirations of the organization and introducing several of the guests who gave brief reminiscences of former associations with Mr. Ganz. Mrs. Carlotta Comer Wagner, vice-president of the club and a former pupil of Mr. Ganz, was accorded the honor of introducing Mr. Ganz, who gave a delightfully humorous toast. Arthur Bett, Antoinette Sabel, Mrs. Cecil Frankel of the national federation of music clubs, Caroline Smith, Mrs. Rogers and Walter Henry Rothwell of the Philharmonic Orchestra, Mr. Schoenberg, director of the Woman's Symphony Orchestra, Max Swartrout, dean of the piano department of the University of Southern California were among the notables present.

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L. E. Behmer is presenting Mme. Sprotte in concert at Anaheim and Glendora in January. She is also planning concerts by the Saeta Monica Woman's Chorus and the Arcadia Woman's Club Chorus of which she is the director, to be given during January and late in the month, one of her artist pupils, Mrs. Lucy Dunas, coloratura soprano, will appear before the Glendora Woman's Club.

Otto Morando, vocal coach recently from Toronto, Canada, has opened studios in the Birkel Music Company building. For ten years Mr. Morando was associated with the Canadian Academy of Music, and the press speaks well of his methods of voice production. He is already being heartily welcomed into Los Angeles music circles.

Gilman Williams, possessor of a really true and delightful baritone voice, was heard at Chickering Hall in his second annual song recital. Will Garraway accompanied Mr. Williams and gave several piano solos during the evening.

The Philharmonic Quartet, composed of members of the Philharmonic Orchestra, will present the following program for the Los Angeles Chamber Music Society on January 4th: Haydn's Quartet in D major, Op. 76, No. 5; Fantasia Quartet by Eugene Goossens; and the Quintet for Piano and Strings (Saint-Saens).

The National School of Opera, which has been holding regular rehearsals in choral work and stage deportment since the opening of the school in October, is planning to give the opera *Il Trovatore* early in the spring. The interesting feature of this production will be its presentation in English. Many very talented pupils of well-known teachers are taking advantage of this schooling in opera. A fine undertaking like this well deserves the support of music-loving Los Angeles.

The Directors of the Zoellner Conservatory respectfully call the attention of the musical public to the Children's Department which has been recently added to that institution. This work will be conducted in Los Angeles at 1250 Windsor Boulevard and in Hollywood at the Fuller building, the first session being held on Saturday, January 5th. Those in charge are: Evangeline Roberts, Anne McPherson, and Darryl Walters. Miss Roberts is a recent arrival from the East and is a new member of the faculty. For several years she has been teaching piano at the American Conservatory of Chicago and was director of the Kindergarten Piano Department of Horner Institute, Kansas City. Miss Roberts had made a particular study of child psychology and is an exponent of Louise Robyn's system of Child Training, which combines all the so-called methods and is adaptable to the needs of each individual child. Classes will be formed for children from four to fifteen years. Miss Daisy Walters will train the violin classes and Miss McPherson will take the department of Ear Training and Rhythm.

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Of course the symphony concerts and popular programs keep an orchestra quite busy but the general public has little conception of the really great number of engagements that a symphonic orchestra plays in addition to its home work.

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one-night-stand theatrical companies. On January 3rd, for example, the orchestra played afternoon and night at San Diego and the next afternoon gave a symphony concert at Pasadena, some hundred and forty miles away. Another case in point—an evening concert at Santa Barbara on January 14th and an afternoon concert the next day at San Bernardino a hundred and sixty miles away topped off with an evening concert at Riverside, some fifteen miles away from the scene of the afternoon engagement.

It is not only the feat of moving the ninety men composing this great organization, which is quite some feat itself, but the transportation of the instruments and other impediments not to speak of the placing of the musicians' racks and the distribution of the scores and parts so that each man has in his proper sequence means a multitude of details that the fortunate mortals sitting in the auditorium and listening to a magnificent concert know little about and hardly give it a thought. There must be harmony, team work and co-ordination to the nth degree before we enter the auditorium and see the orchestra placidly awaiting the initial wave of the conductor's baton.

CHAMBER MUSIC CONCERT

A program of rare interest will be heard at the concert of the Chamber Music Society of San Francisco next Tuesday evening at Scottish Rite Hall. On this occasion the distinguished string quartet of the organization will present two of the master works of quartet literature, the famous C major quartet of Mozart and Cesar Franck's big work in D major. For the authoritative readings of both these works Louis Persinger, Louis Ford, Nathan Forestone and Walter Ferner have been widely acclaimed.

An interesting thing about the Mozart quartet is the extreme modernity of the introduction, at least 150 years ahead of the harmony of Mozart's time. So much so, in fact, that it was believed for a long time that Mozart had made an error in the writing of this portion and the work was played with certain notes changed. It is now acknowledged, however, that the original writing was intentional on Mozart's part and simply shows how his great genius was far ahead of the harmonic limitations of his period.

The Cesar Franck is a stupendous work of marked beauty and intensity and contains all of the purity, lofty devotion and mystic philosophy of Franck's marvelous musical personality. It has not been heard here since the Chamber Music Society played it about five years ago.

The concerts of the Chamber Music Society begin promptly at 8:15. In order not to disturb the players nor the audience the doors are closed promptly at that time and remain so until the first movement of the quartet has been played. The kind co-operation of patrons is requested in being seated at the commencement of the program in order that as little disturbance as possible occur after the program is started.

ALCAZAR THEATRE

Anna Christie, the stage classic of a decade, with Pauline Lord and George Marion in their original star roles, at the Alcazar Theatre, which was repeated in London, is an indication of how fortunate San Francisco theatre goers are in being able to witness the original production practically intact.

Anna Christie is a four-act drama, written by Eugene O'Neill, and officially staged at the Vanderbilt Theatre, New York. It was the outstanding success of the season. Play and players were accorded an ovation at every performance and these demonstrations were later repeated in London, Chicago and Boston.

Pauline Lord is one of the reigning stars of the American stage and has achieved much of her brilliant success on Broadway, where she is held in the highest esteem. Marion is a brilliant character actor and his conception of the part of Chris Christopherson in "Anna Christie" stamps him as one of the foremost character delineators in all the world. Miss Beverley is a New York actress who is called upon to portray a striking role in this production. There are four dominating

roles in Anna Christie and Thomas Chatterton has been specially chosen for the fourth. He is particularly fitted through experience and type for this part. "Anna Christie" will be presented, exactly as it was given to Broadway, particular pains having been taken with the opening bar-room scene. The principal supporting players include Henry Shumer, James Edwards, George Johnson and Frederick Green.

SYMPHONYLOGUES

The symphonylogues of Victor Lichtenstein given at 12 o'clock on the Fridays of the symphony programs are serving a very real and very definite purpose. Mr. Lichtenstein has an audience who knows a good thing when they have an opportunity to profit by it and they are making use of it with an unusual opportunity to have a symphony program expounded and exemplified only two or three hours before you hear the program itself. Thus, besides having an explanatory discourse you have the added advantage of going directly to the Schekel which is the subject of this discourse while the latter is fresh in mind.

At the last symphonylogue the Dohnanyi suite and the Tschakowski Symphony Pathetic were Mr. Lichtenstein's subject. He treated them in the thorough manner analyzing each movement by theme by theme and explaining the thematic developments and interrelationship. The composer's manner, style and outlook upon life were dealt with in a lucid and interesting way and without any resort to technical and unintelligible phraseology. Exemplifications were played on the piano by two very accomplished pianists, Miss Edwards and Mr. Tibbetts and their performance added greatly to the value and interest of Mr. Lichtenstein's discourse.

These symphonylogues are given at Sorsos Club hall and are under the management of Alice Seckels. Miss Seckels deserves much credit for giving the symphony-loving public this opportunity of being informed on the numbers of the program.

KARL RACKLE.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Is there any difference between a duet and a duo, or are both terms synonymous?—D. H.

In ordinary usage the terms are interchangeable. They are, however, sometimes distinguished in two ways: First, duet is applied to vocal compositions while duo is used for instrumental; second, duet is applied to compositions for two voices or two instruments of the same kind while duo is applied to those for two voices or two instruments of different kinds. These distinctions are rare. Any composition for two voices or instruments, with or without accompaniment, may be called either a duet or duo. The former term should have the preference, however, as being the more usual one.

2. What is the acoustic duet?—S. A.

The auditory canal, or the passage in the ear which leads from the external ear to the drum.

3. How did the tune Old Hundred get its name?—E. J. A version of the hundredth psalm used to be sung to this tune; hence it was called the "Hundredth Tune." When a new version of the psalter was made this tune was retained from the old version and was therefore called "Old Hundred." Later it was shortened to the form "Old Hundred."

4. What is meant by a "well-nourished" tone?—C. N. This expression is used in reference to orchestration and is applied to a theme which a number of instruments of different timbre play in unison. A good example of "well-nourished" tone is the opening theme of Bizet's L'Arlesienne Suite, played by the English horn, clarinets, saxophone, bassoons, horns, violins, violas, and cellos.

5. Did Bruch write more than one violin concerto, and is he still living?—A. N. He wrote three violin concertos. He died in 1907.

POVLA FRISH TO CONDUCT LESSONS

Povla Frish, noted Danish soprano, whose plan to conduct private and class lessons in San Francisco for six weeks beginning the first of February is meeting with unusual enthusiasm, will leave Paris shortly after some very successful concerts there. She will be remembered in San Francisco for her appearances two seasons ago. Whatever Povla Frish does is pervaded by an outstanding intellectualism, imagination, distinction and taste. Her interpretive ability is so remarkable that it ranks with, and to some extent reminds especially in that rare quality of self-effacement, of Duse and Bernhardt. It is this gift that Mme. Frish will impart to those who seek it. She will not enter into tone placement unless it is desired but will confine her lessons to the art of interpretation. Miss Alice Seckels will give further particulars and enroll applicants at her office, 68 Post street, Phone Douglas 7267.

WARFIELD THEATRE

The second amazing week of the Gertrude Atherton story of youth restored, "Black Oxen," will open on Saturday. So great has been the success of this sensational story that an additional seven days have been deemed necessary to accommodate the crowds. The splendid ensemble harpists, there are ten in all, under the direction of Miss Marie MacQuarrie, will be an additional attraction and Lipschultz and the music masters will play "Naughty Marietta" selections by Herbert, Stella Hymson and Willard Flashman are also on the same program.

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By Karl Rackle

FOR THE VOICE

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The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

Los Angeles advertisers in the Musical Blue Book of California may leave their copy with Nelle Gothold, Room 610, 808 South Broadway, the Pacific Coast Musical Musical Review representative in Los Angeles.

There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

Editor Musical Blue Book of California
801 Kohler & Chase Building
San Francisco, Calif.

SYMPHONY CONCERT

(Continued from Page 1, Col. 4)

procession of melodious phrases that expresses every nuance of sentiment of which the human soul is capable. And Mr. Hertz certainly does not fail to emphasize the minutest shades and colors. From the broad, heart-rending adagio to the throbbing, rhythmically quivering March the distinguished conductor seems to sound the innermost depths of human passions. And the audience was not backward in paying homage to conductor and orchestra.

This sixth pair of symphony concerts was one of the very finest given by Mr. Hertz and the orchestra, and everyone attending them left with the conviction that there is nothing more elevating, nothing more enjoyable than excellent music interpreted in a manner to bring out the various degrees of beauty with unflinching accuracy and vivid plasticity.

George Stewart McManus, the distinguished California pianist, spent a few days in San Francisco after his return from a concert tour through Australia, New Zealand and Hawaii, accompanied by Jean Gerardy, the eminent cello virtuoso. These artists gave ninety concerts on this tour, although their original itinerary included only thirty-five. In Honolulu they gave four concerts instead of one as originally scheduled. They gave fourteen concerts in Sidney, Australia. Mr. McManus left San Francisco on February 21st and returned on November 28th, being away during nine months and one week. As usual Mr. Gerardy created a sensation receiving ovations everywhere, while the following written by a noted Australian critic in the Daily Mail of Sidney speaks of Mr. McManus' success: "Mr. McManus is to Gerardy what Paganini was to Ysaye. There is no greater combination for cello and piano in the world today. . ."

E. Bennett Fox, formerly in the piano business in Pasadena and lately Eastern representative of B. H. Janssen Piano Co. of New York, and recently sales manager of the piano department of the Rudolph Wurlitzer Boston branch, is visiting the Pacific Coast during the winter months.

Frederick Jacobi, the distinguished American composer, has just completed two new compositions: Two Assyrian Prayers, for soprano and orchestra and a Dramatic Scene, The Poet in the Desert, for haritone solo, chorus and orchestra. The latter is taken from the poem of the same name by Charles Erskine Scott Wood, who has been a San Franciscan for many years.

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VOL. XLV. No. 15

SAN FRANCISCO, MONDAY, JANUARY 14, 1924

PRICE 10 CENTS

MUSIC PROFESSION BACKS SPRING FESTIVAL TWO UNUSUALLY ARTISTIC MUSICAL EVENTS

Prominent Vocal Teachers, Singers and Chorus Directors Enthusiastically Pledge Co-operation to Secure Artist Chorus of Five Hundred Voices for Great Spring Festival to Be Given by the City and Musical Association of San Francisco Under Hertz' Direction

BY ALFRED METZGER

John D. McKee, president of the Musical Association of San Francisco, invited a number of prominent musical people, including singers, vocal teachers, choral directors and critics to meet at the Directors' room of the Mercantile Trust Co. on California street last Wednesday afternoon, January 9th, to discuss the problems of the Festival Chorus of five hundred voices to assist in the great Spring Festival which will be given next March under the auspices of the City of San Francisco and the Musical Association, and under the direction of Alfred Hertz. Many valuable suggestions were offered by those present to arouse universal interest among the singers of the bay cities, and judging from the enthusiasm that prevailed, subsequent rehearsals will attract hundreds of additional singers and the quota of five hundred will soon be reached.

Among those who attended this meeting were John D. McKee, Alfred Hertz, A. W. Widenham, Mrs. Lillian Birmingham, Mme. Rose Relda Cailleau, Helen Colburn Heath, Mme. Johanna Kristoffy, Miss Ada Clement, Mrs. Mary Coonan McCrea, Homer Henley, Henry L. Perry, Wheeler Beckett, Mr. Van Hulst, Cantor Reuben Rinder, Miss Cora Winchell, Redfern Mason, Charles Woodman, Alfred Metzger, the directors of the Pacific Saengerbund and Norwegian Singing Societies, and other ladies and gentlemen well known in professional circles whose names have at present escaped our memory.

Everyone present expressed himself enthusiastically in accord with the spirit of this great festival. Everyone pledged himself to contribute his or her co-operation and among the suggestions offered were some that advised to have some of the teachers themselves prepare their students to read the music to these great choruses. Others advised social as well as musical harmony among chorus members. Again others pointed out that the time of rehearsals should be made as nearly as possible to conform to the time at which singers and students are usually at liberty. But everyone felt that the Festival will be of great advantage to music in general and that it will stimulate musical interest and taste among everyone, professionals and laymen alike. There is no doubt in our mind, but that the encouragement and pledges made at this meeting will result in the finest and greatest chorus ever brought together west of Chicago.

Rehearsals have now been held for several weeks and are resulting in the growth of the chorus day by day. The director of the Pacific Saengerbund pledged himself to bring at least 150 male voices to the rehearsal following the meeting, which was Friday, January 11th. Homer Henley promised to bring thirty-five voices to the rehearsals with an additional thirty-five later on. Henry Perry also vouched for a certain number of singers. It was also suggested that the prominent vocal teachers and artists themselves should be called together for a special meeting and assume responsibility for the organization of a chorus worthy of this community.

Mr. McKee, Mr. Widenham and Mr. Hertz addressed the meeting in regard to the importance of the event, showing of what immense benefit such a festival is to San Francisco and California in

general. They also showed wherein the profession itself can be benefited and identified with the support of musical events who at the present time are not very much interested in the higher form of music. We should like to add that one of the reasons why resident artists are not recognized by music clubs and the public more than they are is due to the fact that neither the clubs nor the people have opportunities to hear them

Louis Persinger Delights Audience of Intelligent Music Lovers at Colonial Ballroom of St. Francis Hotel With Eighteenth Century Music. Chamber Music Society of San Francisco Gives Best Concert of the Present Season at Scottish Rite Auditorium

BY ALFRED METZGER

Louis Persinger gave a program of eighteenth century music at the Colonial Ballroom of the St. Francis Hotel as one of the Ida G. Scott Fortnightly, and the exceptional musicianship he revealed on this occasion again justified the reputation he has conquered for himself as one of America's truly distinguished violinists. The concert took place last Monday afternoon, January 7th, and among the audience could be observed some of San

put his poetic instinct to the test. At the same time it required more than the usual amount of dramatic virility which Mr. Persinger showed on this occasion in specially predominating degree. The concerto as well as the Bach number seemed to us the most enjoyable because they combined the poetic and intellectual phase of interpretation to a greater degree than any of the other works.

As usual, technically, Persinger proved himself past master of any situation no matter how intricate. The most difficult passages were negotiated by him with a facility and ease that seemed to reduce their intricacies. At the same time Mr. Persinger belongs to the few violin virtuosi who succeed in infusing into the purely technical phrases of a composition a certain element of expression which prevents such phrases from becoming tedious or from degenerating into pure mechanical display. Every phrase has a certain meaning, as far as Mr. Persinger's playing is concerned, and he succeeds remarkably well to impress this fact upon his audiences.

The final group of works included: Chanson-Meditation (Cottet), Passpied (Delibes), Idyll (Edward F. Schneider) and Humoresque (Aulin). Of course not all of these are eighteenth century music, specially the work of Mr. Schneider who is so well known both as composer and pedagogue. This Idyll was most effectively interpreted bringing out its fine singing character and its heart appeal. It is splendidly written for the violin and specially suited to the flexible, emotional tone which Mr. Persinger so successfully creates. The audience was most demonstrative, demanded encores after each group and rewarded the artist with the full measure of its enthusiasm. It was a concert which everyone was glad to attend.

An unusually large audience was present at the third concert of the Chamber Music Society of San Francisco at Scottish Rite Auditorium last Tuesday evening, January 8th. The society was well within its usual quota of playing before more than a thousand enthusiastic music lovers. The program consisted of only two numbers, but these represented the cream of chamber music literature, namely, the Mozart String Quartet, C major, Knecht No. 465, and the Cesar Franck String Quartet, D major. The former an example of the pure poetic school and the latter somewhat dramatic or at least romantic in character. To interpret both these works in a manner to conform to the ideals of serious music lovers requires a versatility and musicianship which only the foremost ensemble players possess. The members of the Chamber Music Society of San Francisco succeeded in gaining the hearty appreciation of the most severe of their auditors.

We sincerely believe that the work done by this society was the best we have heard from Messrs. Persinger, Firestone, Ford and Ferner this season. It was evident that the compositions had been thoroughly studied and rehearsed and that the four musicians had become imbued with the spirit of the works. In intonation, attacks, phrasing, coloring, and, above all, interpretation was uniformly excellent. To write about this concert would really require constant



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and thus form their own conclusions as how thousands of people will become to their merit. And somehow it seems to be human nature to claim in one breath that it is impossible to judge an artist's accomplishments unless he or she can be heard and in another breath refuse to give those opportunities which would enable one to form such judgment.

Now, since evidently neither managers, nor clubs, nor the people are willing to afford our resident artists the opportunities necessary to make themselves heard, the artists have to assist

Francisco's best known musicians. The writer has so frequent opportunities to comment on the playing of Mr. Persinger that it would require more than ordinary versatility to constantly add new impressions to those already received. Nevertheless Mr. Persinger reveals new artistic traits every time he appears.

His special forte has always been a sincere appreciation of poetic color and shading. And the program which contained such gems of violin literature as Sonata E major (Handel), Prelude G minor (Bach), Tambourin (Hassel), and Concerto E minor (Nardini), certainly

(Continued on Page 11, Col. 1)

(Continued on Page 11, Col. 1)

"The Piano is the Steinway"

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Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

Nor is it sufficient that I simply perform as well on this occasion as on the last. Art does not stand still; neither may I. Every concert on every occasion is a new test, a new crisis, and a glorious new opportunity for me.

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years ago, and will only change it in so far as "I consider the Steinway piano the best at present made, and that is the reason why I use it in private and also in all my public concerts," and was able to say of me again in 1898, "I gave the above testimonial nineteen

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This is my responsibility, to see that every concert season finds me more gracious, more responsive, more enduring than the last. And always, I hope, shall I continue to be a very human piano.

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TWENTY-THIRD YEAR

SCHUMANN-HEINK TO SING JANUARY 20

After many years as a resident of Long Island, Mme. Ernestine Schumann-Heink, the world's greatest contralto, has established her home in California, where she will in future spend her vacations between concert engagements. She has bought a seaside estate at Coronado and a mountain home at Grossmont, near San Diego. Madame was one of the first of the very few famous foreign singers to become an American citizen, having taken out her first papers nearly twenty years ago and receiving her United States citizenship in 1906.

This unsurpassed artist was born in Bohemia of a Czech-Slovak father and an Italian mother, and won her first fame in the Imperial opera houses of Vienna and Berlin. For many years she was a distinguished annual guest in the Wagner seasons at Bayreuth, continuing these visits even after becoming an American citizen. Her first appearance in this country was at the Metropolitan Opera House, where she was immediately placed in the highest rank by press and public—a position which she has maintained ever since in opera and concert.

So many cities welcome her back year after year and so regular have been her concert engagements that Schumann-Heink has come to be regarded as an institution, and to most of the cities in her personal circuit a concert season would not seem complete without her visit. San Francisco's musical fare will be enhanced when this great woman is presented by Selby C. Oppenheimer in two recitals at the Columbia Theatre on the Sunday afternoon of January 20 and 27. And in Oakland the musical season will be made richer when Mme. Schumann-Heink sings in the transbay Auditorium Opera House on Friday night, January 25.

Mme. Schumann-Heink has restored to her programs the great German arias and lieder with which she won her original fame. Her coming programs are colossal in their scope. At all of her appearances she will have the assistance of Florence Hardeman, one of the foremost woman violinists in the world today, and of her old accompanist Katherine Hoffman, who will once more preside at the piano. The Schumann-Heink program for Sunday afternoon, January 20, and for the Oakland recital is as follows:

(a) Armdia aria from Rinaldo (Handel), (b) Erdas scene from Rheingold (Wagner), (c) Brangana's Call from Tristan and Isolde (Wagner), (d) Die Allmacht (Schubert), Mme. Schumann-Heink; (e) Prelude and Allegro (Pugnani-Kreisler), (f) Tambourin (Chinois Kreisler), (g) Ave Maria (Schubert-Wilhelm), (d) La Ronde des Lutins (Bazzini), Florence Hardeman; (a) Frühlingsfahrt (Schumann), (b) Wilmung (Schumann), (c) Gute Nacht (Franz), (d) Sapphirische Ode (Brahms), (e) Six Gypsy Songs (Brahms), Mme. Schumann-Heink; (a) Have You Seen Him in France (Ward Stephens), (b) There is no Death (O'Hara), (c) Sweetheart (Humphrey Stewart), (d) Someone worth while (Ward Stephens), (e) Dreamland Gates (Charles Hueter), (f) Bolero (Leggiero invisible) (L. Arditi), Mme. Schumann-Heink.

On January 27, in San Francisco, an entirely different list of compositions will be presented. Notable in the selection are the Mitrane aria by Rossi, Oh Rest in the Lord (from the Elijah), and the great Ab, mon Fils aria from Meyerbeer's Prophet, Beethoven's Ich Liebe Dich, Schubert's Erloikene and Haidereisen, Hueter's Dreamland Gates, and the Bolero (Ward Stephens). Ward Stephens' "There is no Death," Humphrey Stewart's "Sweetheart," Malloy's "Kerry Dance," Ward Stephens' "Someone Worth While," and, by request, the Arditi "Bolero" will be found on this program.

Books of words containing the texts and English translations will be distributed freely at all of the Schumann-Heink concerts, tickets for which are now on sale at Sherman-Clay & Company.

THE PAVLOVA BALLETS

Music-lovers, as well as devotees of the dance, are evincing a special interest in the engagement, at the Curran next week, of Anna Pavlova and her Ballet Russe. Orchestral background in great ballet spectacles, as well as in well-staged grand opera productions, constitutes an important feature, and in this respect the symphonic section of the Ballet Russe is in every way adequate. For several seasons past, the same director for the incomparable Pavlova, Mr. Theodore Stier returns again as maestro of the Ballet Russe, presiding over an organization of twenty-five seasoned, experienced artists, most of whom have devoted their careers to operatic and chorographic playing. Pavlova brings, among other important members of her orchestra, M. Michael Levenne, noted cello player, well-remembered as accompanying soloist on tour with Feodor Chaliapin, the Russian singer, the orchestral section comprising many other specialists of note.

Pavlova's repertory, at the Curran, beginning Monday evening, is one of rare attractiveness, made up as it is, of both new and the more familiar productions. There is an equally divided interest in the events because, while the new offerings—Japanese, Hindu, Egyptian, Russian and French—are attracting widespread attention, a new season of dances arranged by the star, Pavlova's visit more than two seasons back, and this contingent will find splendid interest in such offerings as "Amarilla," the beloved gypsy ballet; "Chopiniana," the set of beautiful dances to the scores of Chopin, all of which is said to be the most fascinating from the visual and chorographic standpoint. Likewise the star's new Russian ballet, "Old Russian Folklore," a feature not before seen outside the dancer's native land until produced in London a few weeks back. The new creation is based upon the story, "The Enchanted Bird Princess," the role assumed by Pavlova, and which is said to reveal a new side to her wondrous talent. "Ajanta," another splendid offering, created and worked out during the dancer's globe-circling tour, is based upon the carvings, frescoes and monuments in the Temple of Ajanta (India), and offers for costly and magnificent scenic effects and stage pictures, enhanced by Pavlova's own unique lighting system known as the De Lipisky method. The program complete at the Curran is as follows:

Monday evening: Chopiniana, Oriental Impressions and the new production, "Ajanta."
Tuesday evening: Old Russian Folklore and Amarilla, with divertissements.
Wednesday matinee: A Polish Wedding and Old Russian Folklore, with divertissements.
Wednesday evening: The Fairy Doll (new) and A Polish Wedding, with divertissements.
Thursday evening: The Magic Flute and Snow Flakes, with divertissements.
Friday evening: Ajanta and Old Russian Folklore, and divertissements.
Saturday matinee: The Magic Flute and The Fairy Doll, and divertissements.
Saturday evening: Autumn Leaves and Oriental Impressions, with divertissements.

PACIFIC MUSICAL SOCIETY

A particularly attractive and interesting concert of the Pacific Musical Society is set for the evening of Thursday, January 24th, at the Fairmont Hotel, when the following artists will take part in the program as arranged by Mrs. William Henry Banks, the worthy and esteemed president, and Mrs. Rose Relda Callahan, the chairman of the Program Committee.

Three pianists, viz. Ellen Edwards, Walter Frank Wenzel and Helen McClory will appear. Edna Horan is the violinist of the occasion. The vocal soloists will be Norma Garret and Robert Garret. The program for the evening is by Ernest Bloch, acclaimed as the foremost composer of our day, who has composed musical settings for three masterpieces of Jewish poetry, Psalms C, XIX, C, XXXVII and Psalms C, XXII.

In them all there reverberates the living voice of the people of Israel and the majesty of the race, the musician awakens the sensations of vehement expansion and energetic speech which is peculiarly his own. Bloch's imagination reveals in many-colored animated frescoes, in limitless space, scenes, teeming with the people of Israel, and the majesty of the XXII Psalm, as well as of his Hebrew Rhapsody for orchestra and violoncello, which was recently performed here by the San Francisco Orchestra and with Mr. Horace Britt as soloist.

STOCK-TAKING

BY ANIL DEER

Rushing, hustling, humming—sounds of activity, a veritable beehive, the cause—stock-taking, the place—any large store. A trying, but eventually grateful, task is this. The buzz of the harassed and weary clerks, dazedly repeating their ceaseless ritual of 5 zroos, 3 doz, and 8. Resembling an industrious swarm of bees, they, likewise, are preparing for the future, selecting, collecting and segregating, choosing, as does the bee, that which they trust will eventually be of most value.

Buyers, for the store, are alert and eager to find which are the "dead" brands and which the "live." Those possessing no sale value and those which move readily stock they have a surplus of and that which is running low. Small wonder that a prospective patron be regarded as an annoying interference, recalling an incident related of Mark Twain, who resigned his position in a book store for the reason that "the customers kept interrupting him."

If stock-taking be necessary, and of value to a business house, it is equally so to the pupil, singer or artist. The pupil, who has a long road to travel before he (or she) can be truthfully named a singer. The singer who has a longer journey, before arriving at the artist's realm. The artist, who after an adventuresome pilgrimage, finds himself (or herself) again a pupil, not of an individual, but of facts, of life itself, of countless possibilities and innumerable probabilities, countered by the impossible and the improbable.

One stock, of which there is a surplus and of which no huyer will purchase more, occupying space better reserved for valuable material is the egotist's self-satisfied I, far better replaced by YOU, THEY, THEM or THOSE.

I, who stands stiff in a corner, with parched muffled skin, glaring through half-closed lids, with baleful gleam of jaundiced eyes at the performance of superior ability. Who proclaims, aloud, "I am great, I am you. You are nothing, I am great. You are insignificant." A poor grade of clutterous stock, not worth storage room.

If you have possessed the requisite intelligence to develop perseverance and by labor have acquired proficiency in your chosen line, that intelligence naturally informs you of the resulting value of your efforts. When praised by others you are not called on to exhibit a hypocritical mock modesty by disclaiming the justice of their praise, but, watch I and refuse to allow a cloud of egotism to bring clear vision.

Bring I out into the clear light of day for open inspection, and enumerate the deficiencies. Weigh in the fair scales of self-knowledge, it will be found decidedly short weight. As you call the rating for the inventory mentally exclaim, "what if I do sing thus and so. I will investigate and learn if there may not be others who are equally able, perhaps, excel me." If a resident of a small community and assured as to your superior ability to all rival aspirants, extend your quest, next a large city, if satisfied, examine the qualifications of your conferees in the state, reassured as to your standing then the United States offers many opportunities for further enlightenment. Should blissful security of place persist, then the universe, if incredible to believe—I should still loom large and blatant musical history remains for research. Learn of the marvelous feats performed by the singers of other days, then pause and reflect on the untold possibilities of those yet to be. Prick the bubble of conceit with a pin-point of knowledge. I has undoubtedly vanished ere now and given rightful place to You.

You, who may proudly say, "Yes, We can sing, so did they. We are one of them, one of the many whom a thousand voices have followed, and the voice of voice, who is highly honored to be numbered among those."

Replace the shop-worn, dusty and damaged stock of I with fresh, clean, valuable goods labeled, "We, Us and Company."

COSI FAN TUTTE THIS MONTH

The next Elwyn Artist Series attraction after Heifetz will be William Wade Hinshaw's production of Mozart's Opera Comique, *Così fan tutte*, or *The School for Lovers* at the Scottish Rite Hall, Monday evening, January 28. The original book of this opera was written by Da Ponte, lyrics by Rev. Marmaduke E. Drowns, and it was done into the English by the late Henry Edward Krobble. The production will include a famous all-American cast, starring the celebrated soprano, Miss Irene Williams.

Considerable interest was aroused last season over the announced production of *Così fan tutte*, and there was a great deal of disappointment when the date had to be cancelled by reason of the illness of one of the principals of the cast. The assurance now that the production will positively appear will doubtless revive the interest of those who did not get to see it last year, and will also furnish a renewed interest to those who saw Hinshaw's production of Mozart's Opera Comique, *Impresario*, which was played on the Elwyn Artist Series some months ago.

THE SPRING MUSIC FESTIVAL

The third soloist for the San Francisco Spring Music Festival was announced this week as Maria Chamlee, celebrated tenor of the Metropolitan Opera Company, and one of the youngest of the post-war discoveries in the vocal world.

The other two soloists previously announced are Mme. Claire Dux, soprano, and Clarence Eugene Whitehill, baritone, and another famous member of the Metropolitan. One more soloist is yet to be secured, and according to Alfred Hertz, director, he expects to be able to make this announcement in the very near future.

The three soloists already secured, however, indicate the high plane on which the Spring Festival has been planned, and it is not surprising that the manager of the undertaking which he says is without parallel in the music history of American cities. Nothing is being left undone by either the city or the Music Association, the joint sponsors of the Festival, to make this series of concerts a success that will command national attention.

Chamlee is another American-born artist and what is of more interest to San Franciscans, a product of the West. He was a pupil of Achille Alberti of Los Angeles, and is a master alike in both vocalism and acting. His operatic debut was as Mario Cavaradossi in Tosca, with the Metropolitan in 1922, since that date his host of admirers has been constantly growing. Chamlee has never before appeared in San Francisco.

The work of rehearsing the big chorus of 500 voices is proceeding rapidly, according to Hertz. The rehearsal is now being held at the assembly hall of the Girls' High School, the women meeting on Monday and Thursday nights and the men on Tuesday and Friday nights.

A feature of the chorus rehearsal this week was the joining in a body of the chorus of the San Francisco Opera Association. This means the addition of more than a hundred trained voices. The chorus joined at the request of Gaetano Merola, director of the San Francisco Grand Opera Company, who declared that the additional training that the Spring Festival will give the opera chorus will be of infinite value to the members in connection with the next season of grand opera.

"The chorus of the San Francisco Opera Association was one of the splendid features of the highly successful season given by that organization last fall and the Spring Festival is indeed fortunate to secure the co-operation of such a splendid group of trained voices," said Hertz.

During the past week some 200 voices, comprising some half dozen German singing societies, have also joined the festival. These also bring to the festival a group of voices highly trained for the specialized work required by the chorus.

ETHEL LEGINSKA IN CHAMBER MUSIC

Ethel Leginska, "the Paderewski of women pianists," is coming to San Francisco. This announcement has a touch of added interest inasmuch as this great artist will be heard here, not only as a soloist with the Symphony, and otherwise, but also as an exponent of Chamber Music for which branch of musical art she enjoys a tremendous international reputation. She has been engaged by the Chamber Music Society of San Francisco as an assisting artist at the fourth concert of the San Francisco series at Scottish Rite Hall, Tuesday evening, January 29th. She will appear also with the Chamber Music Society of San Francisco at Stanford University Assembly Hall on February 4th.

Leginska was born in Hull, England, and received her early musical education in Germany. She then became the favored pupil of the great Leschetizky in Vienna and since her debut started what has since proved to be a sensational career. She won a veritable triumph from the first, a triumph that has since taken her all over Europe and America until her name and fame have become internationally known. Now Leginska stands supreme as a master interpreter and composer of rare intellectuality and unbounded charm. Delicacy and taste, personality and technical equipment with unusual creative idealism place her among the few foremost women pianists of the day. Her key to power is an evanescent creative ability which individualizes each work. Leginska gives out so much of herself that she irresistibly arouses the interest and the emotional in the great audiences held spellbound by her art.

The program prepared for her appearance with the Chamber Music Society of San Francisco is one which shows Leginska's great art and dynamic temperament to best advantage. She will be heard in a Romantic Trio of Weber for piano, flute and violoncello and in the new Quintet for piano and string quartet by Naxos, Zsolt, the most interesting, forceful and compelling figure among the younger generation of distinguished Hungarian composers.

The opportunity to hear Leginska in her favorite form of musical activity together with the famous Chamber Music Society of San Francisco in recital is one of the most unusual musical offerings that have been presented to San Francisco this season.

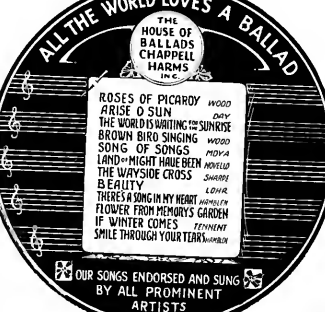
THE SAN CARLO OPERA CO.'S REPERTOIRE

"Why doesn't Fortune Gallo and the San Carlo Grand Opera Company give us new operas?" This question one hears a great deal in the opera colony of San Francisco. "Why doesn't he include the novelties?" Why doesn't he give us things that we have never heard before?"

This question is worthy of discussion. Why doesn't Fortune Gallo do it? In the repertoire announced for

this year in the limited two weeks' engagement at the Curran Theatre beginning January 21st, we find again Carmen, Rigoletto, Martha, Aida, Mme. Butterfly, Tosca, Faust, Cavalleria Rusticana, Pagliacci, La Boheme, Lucia di Lammermoor, Traviata, and even the perennial warhorse, Il Trovatore. Among the last we find as a somewhat original presentation, Verdi's Othello, and La Forza del Destino. Recently Charles D. Isaacson, the New York music critic, was in San Francisco, and this same question was asked him.

"Often times those of us who are thoroughly immersed in the musical life are apt to consider ourselves in a matter of this kind, and not the rest of the public. What we would like is not often what the great mass of the people want. For me, a great joy comes in hearing Pellaea and Melisande. I enjoy tremendously The Dead City, and to me Monna Vanna was a never-to-be-forgotten evening. It was wonderful to hear Marouf, and even the Polish Jew. But I don't think that these operas would be wise for a repertoire such as San Francisco must have in what I understand to be the only two weeks. But there is a point which we overlook. At the Metropolitan Opera House in New York City the operas that are chosen are the operas that Mr. Gallo has promised San Francisco. Oh yes, there are the novelties, too, but it must not be forgotten that a season of many more than ten weeks, fifteen, sixteen, eighteen weeks, is New York's quota. And it must not be forgotten either that there is less than five per cent of novelties. Now I am looking at the repertoire for San Francisco. There are seventeen performances, and five per cent of seventeen performances would be less than one opera. I have made it my business to examine the records of cities like San Francisco and Los Angeles, and even Philadelphia and Boston, and when the unusual, the little heard opera, is produced, the response has been very meagre. I said a moment ago that who are in music are apt to think that we must be considered first. Perhaps that is true. For myself, even at the expense of being termed a Polly Anna, I don't know that I ever failed to enjoy the magnificence of Aida, the tragic character of Rigoletto, the colorful atmosphere of Carmen, the melodramatic spirit of Tosca, and the quaintness of Mme. Butterfly. I can still laugh and whistle at La Boheme, and although a young woman much younger than myself, writing music for a newspaper of some four or five thousand circulation, recently remarked to me, 'Oh, how thankful I am that Il Trovatore is given on Saturday night—I don't need to review it—I love to hear the tower scene, with the Miserere.'



I still enjoy even the Anvil Chorus. We want to hear these old friends, and to consider an opera season without them would be like going back home for Christmas and meeting new residents and failing to call upon the family. Then, too, most of all, Fortune Gallo is perhaps the best student of operatic conditions in America. He is the only man who has ever made grand opera successful, and his choice is always shrewd and sensible.

The advance sale of tickets for the San Carlo Grand Opera Company is reported by Mr. V. L. Shepherd, of the Elwyn Concert Bureau, to be unusually big. There is a continual line at the Sherman, Clay & Co.'s box office, and the mails bring in a large demand each day. It looks as if all previous seasons of the San Carlo Grand Opera Company in San Francisco will be eclipsed in the popularity which is already exhibited. To be sure the San Carlo Opera Company is able to give only two weeks this year, their bookings having been so large in other cities that it is definitely impossible to extend the limited two weeks. This, perhaps, has been the cause for the increased early buying. One is to hear these favorites now, or not for another year to come. It is conclusive that San Francisco will have no opportunity of hearing such operas as Carmen, Rigoletto, Mme. Butterfly, or Aida, Tosca, Faust, Cavalleria, Rusticana, etc., except during the run of the San Carlo Grand Opera Company.

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THREE CALIFORNIA ARTISTS RETURN

The Misses Ada Clement, Lillian Hodghead and Rena Lazelle, artists well-known in local musical circles, returned to San Francisco this week, after a two months' tour of the East, where they not only appeared in concert, but also were entertained by Harold Bauer, Godowsky and other world-famed musicians. One of their most interesting experiences was in the picturesque town of Santa Fe, visited on their return trip, where Miss Clement and Rena Lazelle gave a recital on January 4 before the Women's Club in the hall of the Museum, which is a copy of one of the oldest churches in this country. These three artists will now resume their classes at the San Francisco Conservatory of Music, of which the Misses Clement and Lillian Hodghead are the founders and directors.

DE PACHMANN COMING

The Exposition Auditorium on Thursday night, February 7th, will house a great throng gathered to enjoy the only recital to be given in northern California this season by the redoubtable veteran, Vladimir de Pachmann, whose transcontinental tour positively limits his appearance to this one gala event. At the urgent request of Manager Selby C. Oppenheimer de Pachmann will play an all-Chopin program in San Francisco.

It is an interpreter of the Polish composer that de Pachmann excels, and it will be recalled that on his visit here some years back he was referred to as the "great Chopanzee." Even today, at the age of seventy-five, such critics as Olin Downes and H. T. Parker, in Boston, Richard Aldrich, Sigmund Spaeth, Greta Bennett, and Henderson, in New York, have agreed that none can excel this noted man in the interpretation of Chopin.

De Pachmann's program is as follows, and from the present indication of the seat sale, which is now in progress at Sherman, Clay & Company, there will scarce be room for the throng that will want to hear him

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in the Auditorium. The program follows: (a) Nocturne, Op. 27, No. 1, C sharp minor, (b) Third Ballade, Op. 47, A flat major, (c) Fourth Scherzo, Op. 54, E major, Chopin; (a) Etude, Op. 10, No. 7, C major, (b) Etude, Op. 25, No. 3, F major, (c) Etude, Op. 25, No. 7, C sharp minor, (d) Polonaise, Op. 44, F sharp minor, (Chopin); (a) Prelude, Op. 28, No. 22, G minor, (b) Prelude, Op. 28, No. 7, A major, (c) Prelude Op. 28, No. 15, D flat major (d) Mazurka, Op. 67, No. 4, A minor, (e) Mazurka, Op. 33, No. 4, B minor, (f) Valse (Posthumous), E minor, (g) Valse, Op. 70, No. 1, G flat major, (b) Valse, Op. 42, A flat major (Chopin).

Miss Muri Silba, an exceptionally accomplished pianist, has recently come to San Francisco. She is a Pole by birth and displays all the fervor and brilliancy which are traditional of her race. From early childhood she has had the advantage of the most supreme training and has been associated with the world's foremost artists. Among her instructors have been Xavier Scharwenka and Theodor Leschetizky. Both these great teachers were always enthusiastic about Miss Silba's natural endowment and the ease with which she progressed in their instruction.

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THE CALBERG PIANO RECITAL

Miss Zannette W. Potter, Oakland concert manager, is presenting one of Oakland's brightest pianists in recital at the Twentieth Century Club House in Berkeley, Thursday evening, January 17th, at 8:30 o'clock. This recital will be an opportunity for the many friends of young Calberg to bid him Godspeed and au revoir before he sails via the Panama to New York on February 4. In the eastern centers the California artist expects to study and mingle with the musical elect and perhaps journey on to Europe there to meet again his beloved teacher, Wager Swayne. Here Mr. Calberg has studied with Benjamin S. Moore and coached with Miss Elizabeth Simpson of Berkeley. There are those who predict success for the talented Oaklander, having watched his growth and improvement during many recitals in the bay region during the last three years.

Following is the program in full, (a) Caprice on Airs de Ballet from Alceste (Gluck-Saint Saens), (b) Sonata Appassionata (Beethoven), (c) Ballade, G minor (Chopin), (d) Etudes Op. 25, F major (Chopin), C minor (Chopin), (e) Improvisation, F Sharp major (Chopin), (f) Polonaise, A Flat major (Chopin), (g) Jeux d'Eau (Ravel), (h) Le Lac des Cygnes (Tchaikovsky), (i) Nocturne B Flat major (Faderewski), (j) In Autumn (Moszkowski), (k) Military March (Schubert-Tausig).

CHILD SOLOISTS

The second children's concert given by the Philharmonic Orchestra Tuesday afternoon, January 8th, at the Philharmonic Auditorium, was notable for marking an innovation in Los Angeles, if not in the entire United States, in the appearance with the orchestra as soloists of the Carlo Quartet, Maxine, Louise, Leonard and Harry, who made their orchestral debut singing Mendelssohn's "On Wings of Songs" and Brahms "Lullaby." The youngsters were accorded an ovation by the three thousand other children composing the audience—and deserved it, too, for they sang like the little artists they are.

These children's concerts are quite the most wonderful thing in a cultural way that the Philharmonic Orchestra does for Los Angeles—though it would be more correct to say Southern California for the Philharmonic, gives a series of four

children's concerts in San Diego, in addition to the Los Angeles series of six, and a number of other school concerts in the many cities in the Southland in which the appearances of the orchestra each season have grown to have greater and greater importance educationally.

Not the least interesting feature of these concerts are the little interpretative talks given by Miss Bess Daniels, of the Los Angeles Polytechnic High School Music Department, before the playing of each selection. Miss Daniels used to appear with the Philadelphia Symphony Orchestra in the interpretative talks and she has also done public school work of like nature for one of the largest phonograph companies and she knows child psychology, as was evidenced by the enjoyment of the youngsters as she gave each little sketch.

It is not generally known but W. A. Clark, Jr., the founder and sole guarantor of the Philharmonic Orchestra of Los Angeles, donates the use of the Philharmonic Auditorium and the services of the Orchestra for this series of children's concerts in toto and even the small admission of ten cents charged the kiddies by the teachers who have charge of the concerts goes to a school fund for music libraries for the children's use.

Los Angeles is one of the few cities in the United States in which children have an opportunity to hear soloists especially prepared and played for them and it is most fitting that Walter Henry Rothwell, the distinguished conductor of the Philharmonic Orchestra of Los Angeles, should wield the baton at these concerts for he introduced them to America at St. Paul in 1907 when he was directing the St. Paul Symphony Orchestra.

Mme. Rose Florence will sing for the Ebell Club of Oakland on Tuesday afternoon, January 22d. Her program will include three groups of songs, two of which will be sung in costume, namely, those in Russian and Spanish. This concert is one of the principal events of the year.

Duci de Kerekjarto, violin virtuoso, who was appearing with splendid success at the Orpheum Theatre, rendered a program consisting solely of classical numbers which makes its appeal to the masses, likewise to the more critical musician. He has been compelled at each performance by dint of much applause to respond with numerous encores.

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There is only one Alexander Koshetz. He is an original. Some call him a genius. At least he is a soloist. He is the only person who has developed human voices into a symphony orchestra. He plays on the voices of the singers of the Ukrainian National Chorus as a great musician would play upon a pipe organ. He was well known throughout Russia as composer and conductor of the remarkable organization and had been touring the capitals of Europe when Max Rabinoff heard them in Berlin. He afterwards heard them in London and Paris and then commenced to make overtures for them to come to his dear America. He felt the American people would appreciate and respond to such an artistic novelty. They finally were persuaded to cross the water and the praise that has followed them on the western continent has been fully as lavish as it was in the old world.

But Koshetz is the man who deserves the credit. To be soloist he must have unusual singers in the beginning, not necessarily trained voices, but the voices must possess a certain timbre. In collecting the material for his "Juman orchestra" he listened to 26,000 voices, and from these he selected this chorus that is making the little country of Ukraina (formerly little Russia) famous all over the civilized world.

Koshetz is not only an orchestral conductor of voices, but he is a composer as well. He takes a simple melody like "Old Folks at Home" and arranges all the parts for the different voices just as a composer of a symphony would do. With it is finally fired by these Ukrainians under the hypnotic inspiration of his training American audiences feel that they never have known the beauty of one of their most familiar songs or realized the heart appeal that Stephen Collins Foster must have felt when he wrote it.

Koshetz was born in Keif, Ukraina. He graduated from the Ecclesiastical Academy there and obtained his musical training in the Lyssenko Music School. He is professor of choral singing in most of the colleges and universities of Keif and also was choir master of the Keif Opera House. When Ukraina became a republic in 1917, he was appointed by the new government first director of the Musical Department of the newly instituted Ministry of Fine Arts and a year later received the Ukrainian National Chorus, a government institution. In 1922 Mr. Koshetz celebrated his 25 years jubilee as conductor and composer. Since arriving in this country he has been delving into the folklore of America, and under his expert research, combined with the co-operation of various historical societies, there already is a valuable compilation for the folk-music branch of a National Music Library.

A UNIQUE ATTRACTION

One of the most unique musical attractions of the season will be featured in the Alice Seckels Matinee Musicales at the St. Francis ballroom this (Monday) afternoon. It is known as The Griffes Group, named in honor of the American composer, Charles T. Griffes, whose untimely death removed one of the foremost American writers of music this country has ever developed. The personnel of this organization includes Lucy Gates, noted American coloratura soprano; Olga Steeb, the celebrated pianist, and Sascha Jacobinoff, the Russian-American violinist.

Lucy Gates is a young and beautiful "girl of the Golden West," granddaughter of the famous Mormon pioneer, Brigham Young. She has brought triumph after triumph to her banner in the capitals of the old world. The German emperor tried to keep her in Germany for the Imperial Opera—ordered her, in fact, to return to her post; but with characteristic American spunk she told him "nothing doing," and left at once to start her new work from the ground up for her to get started in this country. It is reported that it is only in the last few years that American art has become properly recognized, but conquers here her aloft and today she is recognized far and wide as one of the definite forces in international music.

Olga Steeb and Jacobinoff are well known here, their splendid art having established them as great favorites. The fine program they will render Monday, for which single tickets are available at Sherman, Clay & Company, is as follows: Sonatina (Dvorak), Olga Steeb and Sascha Jacobinoff; Recitative (Mozart), Olga Steeb (Donizetti); Lucy Gates; Concert Etude (Liszt), White Peacock (Chas. T. Griffes), Seguidilla (Albeniz), Olga Steeb; Prize song (Meistersinger) (Wagner-Wilhelm); Tambourin Chinois (Kreiser), Sascha Jacobinoff; Chanson de Papillon (Weckerlin), Il repastore (Mozart), The Griffes Group.

AUDITORIUM SYMPHONY CONCERT

This Tuesday evening, January 15, will find the Exposition Auditorium crowded to the doors again by the third popular concert of the present series given by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, under the direction of the Municipality. The time announced is 8:20. Another highly interesting program has been prepared, with the wonderful Tschai-kowski "Pathetique" Symphony as the principal orchestra-

tral number. The same composer's Andante Cantabile for strings will also be played, along with Percy Grainger's quaint "Molly on the Shore" and Elgar's Pomp and Circumstance March, at which Uda Waldrop will preside at the great organ. The soloist of the evening will be Ethel Leginska, an English pianist who stands supreme as a master interpreter and composer of rare intelligence and unbounded charm.

The price of reserved seats remains at 25, 50 and 75 cents and one dollar, and Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, in charge, announces that the demand is larger than ever at Sherman, Clay & Company's. The complete program is as follows: Symphony, No. 6, "Pathetique" (Tschai-kowski); Hungarian Fantasia, for Piano and Orchestra (Liszt); Ethel Leginska; (a) Andante Cantabile, op. 11 (for strings) (Tschai-kowski), (b) Molly on the Shore (Grainger); Group of Piano Soli—(a) Polonaise in A (Chopin), (b) Etude in E, op. 10, (Chopin), (c) La Campanella (Liszt), Ethel Leginska; March—Pomp and Circumstance (Elgar), Uda Waldrop at the Organ.

THE JASCHA HEIFETZ PROGRAM

The Elwyn Concert Bureau announces the program which Jascha Heifetz, the famous Russian violinist, will play in San Francisco at the Curran Theatre, Friday afternoon, January 18. The program for the Heifetz recital at the Elwyn Theatre, Wednesday evening, January 23, will be announced later. The program follows: Sonata in C minor, No. 1, opus 45 (for piano and violin), Edward Grieg, allegro molto ed appassionato, allegretto

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espressive alla Romana, allegro animato; Rondo Capriccioso, Saint-Saens (a) Nocturne in E flat major, Chopin; (b) Perpetue Mobile, Cecil Baurleigh; (c) Waltz (Arva), Paul Juen; (d) Slavonic Dance in B minor, Dvorak; (e) From the Homeland, Smetana. Zigeunerweisen, Sarasata.

Mr. Isador Achron, accompanist for Heifetz, according to the New York review, is reported to be an exceptional artist in his own name, and his skill as an accompanist is considered a splendid part of the program.

SIR HENRY HEYMAN ENTERTAINS

Sir Henry Heyman, who is famous not only in this city but from coast to coast as being one of the most charming hosts and genial personalities, again presided over a beautifully appointed luncheon given at the Bohemian Club in honor of Charles D. Isaacson of New York City. Mr. Isaacson is one of New York's most noted musical authorities and has written many books which are considered valuable assets to any musician's library. Mr. Isaacson has done much for the promotion of music in various cities especially for the benefit of the middle and poorer classes, but nevertheless music-loving citizens. Sir Henry invited a number of our prominent musicians and artists to this delightful affair which were indeed more than happy to meet Sir Henry's honored guest as well as to enjoy the kind hospitality of his host.

THE SOUSA BAND CONCERTS

Thousands of people attended the five Sousa Band concerts, which took place at the Exposition Auditorium on Friday, Saturday and Sunday of last week. John Philip Sousa, notwithstanding his seventy years, has still sufficient magnetism and energy to delight the multitude. As usual, his delightful marches formed a prominent feature of the programs, and his descriptive pieces proved as exhilarating as ever. The band consists of young musicians who understand their work, while the soloists include talent of considerable merit, although not as efficient as used to be the case. This is specially true of the cornetist, John Dolan. However,

everyone seemed to enjoy themselves, and Selby C. Oppenheimer has no reason to complain of the attendance.

THE SPRING MAID AT THE CASINO THEATRE

The Hartman-Steindorff Company gave a most effective presentation of The Spring Maid at the Casino Theatre last week. The feature of the production was Harriet Bennett, the new prima donna, who both as to voice and histrionic ability proved exceptionally satisfactory. She sang the various melodious songs with fine phrasing and artistic finish and acted the part with dash and spirit. Her person's charm added considerably to the attractiveness of her performance and she unquestionably endeared herself to her audience from the start.

Ferris Hartman, in the part of the actor, succeeded in making the role even more important than it is, and his recitation of the Three Trees was as usual most entertaining. John Van seemed to suffer from a cold as his voice did not ring out as clear as one is used to, but his interpretation of the role of the Priest proved one of the enjoyable incidents of the production. Lavinia Wynne, Rafael Brunetto, Frank Ellis, Dixie Blair, Robert Carlson, Alice Round, Thos. O'Toole, Wm. Watson and George Olson combined to make the performance vivid and interesting. Paul Steindorff and the orchestra enhanced the musical excellence of the production, while the chorus added zest to the performance. Costumes and scenery were as always picturesque and tasteful. King Dodo is the bill for this week and it unquestionably is a production well worth attending.

BOHEMIAN QUARTET

The Bohemian Male Quartet, known also as the "Four Bohemians," an outgrowth of the old California Male Quartet, have made a change in their personnel. This quartet is now composed of the following, all trained and experienced soloists: D. Gwynn Jones, first tenor; Lyman H. North, second tenor; George C. Pettis, baritone; Scott Beebe, bass and director. The new member is Mr. Jones, who possesses a lyric tenor voice of rare sweetness, and is also an accomplished musician. He is a native of Wales, is well-known in European musical circles, and has but recently arrived in America. He will make his home in the San Francisco bay district. The Quartet has many engagements booked for the spring months, including banquets for the Sons of St. George, appearing at the Hotel Oakland, and a series of concerts in and about San Francisco. The repertoire is extensive, including both classic and popular numbers, solos, duos, and trios. D. R. Eisenmayer, well-known pianist and character actor, is the accompanist.

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PHILHARMONIC QUARTET IN CONCERT

Characteristic of the high standards already established by the Los Angeles Chamber Music Society appeared in the Philharmonic String Quartet in the sixth concert of the season at the Gamut Club. This ensemble needs no introduction to Los Angeles audiences for each is a member of the Philharmonic Orchestra. Mr. Sylvain Noack is first violin and concert master of the orchestra; Henry Svedofsky, second violin in the quartet, is assistant concert master of the orchestra; Emile Perir, violist, and Ilya Bronson, violin cellist, are also first in their respective sections of the orchestra. To hear such artists as these famed instrumentalists in a program of chamber music should have incited a larger attendance at last Friday's concert.

A varied program including one very new number, Fantasia Quartet, by Goossens, was presented in true musicianly manner, while the composition itself, very difficult in construction requires much dexterity in performance, at the same time it has much in its queer and weird combinations of sounds to attract and even hold one's interest.

Other numbers presented by the quartet were the lovely Haydn Quartet in D Op. 76, No. 5, and the Cesar Frank Piano Quintet in which Alice Coleman Batchelder, the assisting artist, displayed her splendid authoritative musicianship.

MARJORIE DODGE SCORES ARTISTIC TRIUMPH

The call of the "open road" was far too alluring on last Sunday afternoon for many concert goers who frequent the popular programs of the Symphony Orchestra at the Philharmonic Auditorium and as a consequence there were many vacant seats. But what seemed lacking in numbers was more than counter balanced in enthusiastic applause resulting from genuine appreciation on the part of the audience for this generous program.

Marjorie Dodge, the soloist on this occasion, carried away the laurels—flowers galore in this case—and on every side one heard comments on her lovely voice, her marvelous breath control, her dramatic fire and interpretation. She was a tremendous "hit" with Sunday's audience.

The Recitative and Aria from "Der Freischütz" (Weber) was given a traditionally correct rendition, displaying marked musicianship on the part of Miss Dodge and giving ample scope for fine delicate shading in the orchestral accompaniment of which the conductor availed himself—essentially holding his men in the background. No more lovely rendition of "Il est doux" from Herodiade (Massenet) has been heard in Los Angeles than that on Sunday's program. Miss Dodge was in marvelous voice and received most hearty applause which brought her to the footlights four times after each number. Owing to precedent, long established, there are no encore given on a Philharmonic program, so we left the auditorium with a great desire to hear



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more from this petite charming creature with the golden voice.

The orchestra played its usual varied and well selected program, including the first time in Los Angeles rendition of Alfred Bruneau's *Etrange Symphonie* from the opera "Messidor," which proved interesting largely because of its newness.

Outstanding on the program was the "Spanish Caprice Espanole" (Rimsky-Korsakov) which makes its appeal in variety of color and lovely theme. Conductor Rothwell always seems to outdo himself—rising to supreme heights, in his masterful reading of Wagnerian music and the "Prelude and Love Death" music from *Tristan and Isolde* was no exception.

Liadov's *Polonaise Op. 55* opened the program, then followed the Griegs *Lyric Suite* which met with genuine enthusiasm.

A delightful touch on this most inspiring of all the popular programs was the Elgar "Serenade Lyrique."

Hallet Gilbarte, composer, pianist of national repute, assisted by Alice Forsythe Mosher, gave a delightful program of his own compositions at the Ventura High School in December after which both were immediately re-engaged to repeat the program the following evening. On January 15th these artists will give the same program in Long Beach. A new cycle of songs by Mr. Gilbarte called "Songs of the Seasons" (Spring, Summer, Autumn, Winter) still in manuscript is being received with great enthusiasm this season and Mr. Gilbarte hopes to have it published very soon.

Mazel Gardner Pankake, who has been associated with Mme. Meliana Astro in her vocal studios for the past year, is leaving soon for San Francisco to open a music school of pianoforte and vocal instruction. Prior to her coming to Los Angeles Mme. Pankake conducted the El Centro School of Pianoforte and Vocal Art in that city. According to reports of her former successes Mme. Pankake is undoubtedly well fitted for such a position, being an accomplished singer herself and thoroughly acquainted with all the fundamentals of the art of voice production, having been a student for years with prominent teachers of Chicago and London. Los Angeles music circles very much regret to lose Mme. Pankake but congratulate San Francisco on its gain.

Marjorie Adams, charming soprano, and James Murray, baritone, gave a joint recital before a large audience at the Crillon Bohemian Club on Christmas night. This was a special program presented by Mme. Newcombe Frindell.

Ariel Millias, a dancer of considerable ability and much in demand in the largest cities of the world, Paris, London, New York, recently arrived in Los Angeles to accept engagements at Loew's State Theatre, Turkish Village, and the Crillon, where he is producing novel musical acts with dancing.

The Wa Wan Club will present another interesting resident composer program on Wednesday afternoon under Dr. Frank Nagel's direction at the Gamut Club. The artists appearing are Sol Cohen, composer, violinist, and Hallet Gilbarte, internationally known for his beautiful songs. Alice Forsythe Mosher, lyric soprano, will sing songs by both composers. A reception for the artists and composers will follow the program.

The Zoellner Quartet will present novelties on their next program of January 14th, which will be their premier in America. Neglect has allowed these works to lie dormant for many years, but it is said their charms are not dimmed. With the assistance of Mrs. Myron Bickford guitar virtuoso from New York, the Zoellners will present two quintets for guitar, 'cello, two violins,

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and viola by Paganini and Boccherini which will prove of special interest. Other numbers on the program are: Beethoven's Quartet Op. 135, one of the greatest and last works by this master and the Gretchaninov Quartet Op. 2.

Adolf Tandler, musical director of the Criterion Theatre, was the conductor of the Los Angeles Symphony for seven years. He came directly from Vienna, where he received all of his musical education, to Los Angeles. In 1913 he took up the work of Harley Hamilton, who had been conductor of the symphony for seventeen years, and worked with the symphony orchestra until its fame was internationally spread. Unfortunately just one year before its quarter century anniversary, the organization had to be disbanded.

The spirit of the Los Angeles Symphony still lives, however, and its work is now being carried on by Adolf Tandler, through the medium of the Criterion Theatre, and his group of musicians, the Criterion Symphony Orchestra. "Twenty-four years of effort on the part of the Los Angeles Symphony and its supporters," says Tandler, "must never be lost."

And it never could be lost when a man like Adolf Tandler is determined to keep it alive. He, true to form, has given himself as wholeheartedly to the scoring of "The Hunchback of Notre Dame," and to the arranging of the Criterion program as he did to the planning of his symphony concerts. The result is that the patrons of the Criterion Theatre not only see a wonderful picture like "The Hunchback of Notre Dame" but they also hear a complete symphony program which includes the Overture to "Mignon."

Carrie Jacobs Bond, noted song writer, was honored nationally last week by the various radio broadcasting stations and moving picture theatres throughout the country by featuring her lovely ballads. Some of the artists who were engaged to sing Mme. Bond's songs for Los Angeles audiences are Florence Minot, soprano; Mildred Belt, Freeman High, lyric tenor, and Joseph Jackson, baritone. Miss Gladys Garwick served capably as accompanist on the Examiner Radio program.

Constance Shirley, the six-year-old wonder child composer, pianist, played Saturday evening, December 22nd for the Los Angeles Times "Topsy Turvey" Christmas party for children. Her enthusiastic storm of applause which greeted the child's playing was well deserved for she displayed extraordinary technic and form. The interpretation of her own compositions were especially interesting and displayed much originality.

Mme. Melania Astro, well known for exceptional ability as a teacher of vocal music and though only a recent comer to the Los Angeles music colony has made an enviable name for herself through the work of her artist pupils. Faye Hope, pupil of Mme. Astro, formerly a successful moving picture actress, possessing a lovely voice though having never studied, is already appearing in public after only four months' work with Mme. Astro.

Louise Gude, soprano, for six years one of the leading vocal instructors of Los Angeles, a singer herself of splendid attainments, has just returned from New York where she did several weeks' coaching with her former teacher, Herbert Witherspoon. This interesting and disfigured person so delighted Mr. Witherspoon in her singing and demonstrated such worthy principles in her artist pupils' work (Hazel Henderson and Jean Douglas who accompanied her to New York) that she was

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Marie Hughes Macquarrie and her ten harpists created quite a sensation at the Loew-Warfield during the last two weeks and proved quite an innovation in the musical part of moving picture productions. Mrs. Macquarrie and her associates made a most charming picture and played good music in a manner to arouse enthusiasm. One of the specially notable features of the act was the fact that the harps were in tune and that all played together with precision and technical accuracy. Mrs. Macquarrie is to be congratulated on her own success as well as to those associated with her.

George Lipschultz and the Warfield Theatre Orchestra also distinguished themselves again. Mr. Lipschultz is the most versatile and the ablest orchestral director whom any management can engage. As soloist, arranger and conductor he gives equal satisfaction and his contribution to good music among motion picture performances is not too greatly appreciated. In his solo work specially he gives evidence of superior artistry possessing virtuoso qualities that reveal themselves in a beautiful tone, easy and facile technique and above all intelligent and effective.

FIFTH POPULAR SYMPHONY CONCERT

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The fifth popular symphony concert, which took place at the Curran Theatre last Sunday afternoon, January 6th, was unquestionably the most successful of the popular series this season. There was a large audience which revealed its enthusiasm in hearty applause and demands for encores. The program was an unusually varied and representative one and showed the orchestra and Alfred Hertz at their very best. The composers represented included Wagner, Tschaiakowsky, Borodin, Berlioz and Grainger. Surely it would be difficult to select an array of compositions more representative of the various national schools. Mr. Hertz and the orchestra delighted the auditors with the intensity and artistic proficiency of the interpretations and everyone felt sorry when the program was finished as it seemed to please the taste of all. The selections included in this excellent program were as follows: Overture to Rienzi (Wagner); Andante Cantabile, Opus 11 (Tschaiakowsky) (for strings); Ballet Music from Prince Igor (Borodin); Introduction to Act III, Tristan and Isolde (Wagner); (English horn solo, V. Schipiltz); The Damnation of Faust (Berlioz); Menuet, Dances des Sylphs, Rakoczy March; (a) Irish Tune from County Derry (Grainger), (b) "Molly on the Shore" (Grainger).

Sigmund Beel, the prominent violinist and pedagogue, spent his holiday vacation in Los Angeles and Santa Barbara meeting old friends and being socially fêted. He is again busy teaching his class of students, the members of which come from all parts of the Pacific Coast to benefit from his thorough musicianship.

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appointed the western representative of the Herbert Witherspoon Studios: an honor which speaks most highly of Miss Gude's ability and to her we extend our congratulations.

Mr. Witherspoon will present Miss Gude next season in a New York recital at Aeolian Hall and in the meantime under the Harry and Arthur Culbertson management of New York and Chicago, Miss Gude is planning for an extensive western concert tour.

Marion Bean Badenoch, soprano, and Loren Robinson, basso, both students of John Smallman, well known Los Angeles pedagogue, will appear in joint recital at Chickering Hall, Friday, January 15th. Both artists are doing interesting professional work. Mrs. Badenoch gave a successful recital in the spring and is now soloist at the Christian Science Church in Inglewood. Mr. Robinson, possessor of an unusually fine bass voice was for thirty-four weeks one of the soloists in the prologue to "The Covered Wagon" at Grauman's Egyptian Theatre and is now singing in the prologue to "The Ten Commandments" at the same theatre. He is also soloist at the Crescent Heights Methodist Church. This is the second of a series of bi-monthly students recitals to be presented by Mr. Smallman and the public is cordially invited.

Raymond Harmon, the ever-popular lyric tenor, is continually busy being re-engaged after nearly every appearance. The members of the Ad Club were most demonstrative with their applause after his singing of an effective group of songs at their luncheon at the Biltmore Hotel, Thursday, the 8th of this month. On the 10th he appeared in recital at Long Beach with Stewart Wille at the piano. Mr. Harmon is a great favorite in Long Beach, this being his fifth appearance there. Another engagement there in February is proof of his popularity.

On January 25th he will appear in recital before the Santa Monica Boy Vesper Club, this being his fourth appearance before this club.

Alice Seckels, manager of distinguished artists, concert tours, music courses, etc., of San Francisco, has been in Los Angeles again making arrangements for the second number of Alice Seckels Matinee Musicales given at the Vista del Arroyo Hotel in Pasadena on Monday, January 7th. The artist for this concert was Elena Gerhardt, the renowned Lieder singer, who is to give also a Los Angeles concert in January. This great artist never fails to captivate her audiences with her great poise and magnificent interpretations.

Ralph Riley, dramatic tenor, was heard to advantage at the Monrovia Methodist Church on December 22nd at a special Christmas service. He has been engaged as soloist at this church until he leaves for a contemplated extensive vaudeville tour arranged by his manager, Mme. Newcombe Prindell. Mr. David Urruh is director of music at this church.

Corinne Harris, young dramatic soprano, who is a pupil of Charles Bowes, well known teacher of vocal music, made a most favorable impression with her singing at a recent informal recital at the Bowes studios.

Alma Stetzler, soprano, Edith Lillian Clark, pianist, are introducing an innovation in recitals held at the noon hour. Mme. Stetzler is giving a program of songs on January 16th at noon—Miss Clark a piano recital at noon January 19th.

Winifred Hooke, well-known pianist and instructor will make her second appearance as soloist with the Los Angeles Philharmonic Orchestra on January 20th. Miss Hooke has attained an enviable position among resident artists for her artistic playing and for her progressive methods in teaching. At a musicale tea at her residence studio on December 28th Miss Hooke presented six of her most talented pupils before a group of nearly a hundred appreciative guests. This charming artist has spent much time in research and study and during the past year acquired much of Henry Cowell's original method of playing tone clusters from the composer himself who is now in Europe making quite a sensation with his illustrated lecture-recitals. Miss Hooke has used a number of his extraordinary works on programs recently in this city.

Sigmund Anker, the well-known violinist and teacher, will give his third and final studio recital next Saturday evening, January 19th. Among those who will take part are: Frances Wiener, Eunice Jurgens, Tillie Brown, Israel Rosenbaum. They will be assisted by Edwin Chent, a string orchestra and the accompanist, Miss Evelyn Blechschneider.

One Hundred and Twelfth Half Yearly Report

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Loans on Real Estate, secured by first mortgages.....	\$6,795,864.27
Loans on Bonds and Stocks and other Securities.....	1,266,771.45
Bank Buildings and Lots, main and branch offices (value \$1,450,000.00), standing on books at.....	1.00
Other Real Estate (value \$56,000.00), standing on books at.....	1.00
Employees' Pension Fund (value \$430,275.37) standing on books.....	1.00
Cash on hand and checks on Federal Reserve and other banks.....	6,748,695.82
Total.....	\$89,174,468.57

Liabilities—

Due Depositors.....	\$85,324,468.57
Capital Stock actually paid up.....	1,000,000.00
Reserve and Contingent Funds.....	2,353,000.00
Total.....	\$89,174,468.57

GEO. TOURNY, President

A. H. MULLER, Secretary.

Subscribed and sworn to before me this 31st day of December, 1923.

[SEAL] CHAS. F. DUSENBERG, Notary Public.

A Dividend to Depositors of FOUR and ONE-QUARTER (4 1/4) per cent per annum was declared, Interest COMPUTED MONTHLY and COMPOUNDED QUARTERLY instead of Semi-Annually as heretofore, AND MAY BE WITHDRAWN QUARTERLY

Deposits made on or before January 10th, 1924, will earn interest from January 1st, 1924.

MUSICAL BLUE BOOK of CALIFORNIA

NOW BEING PREPARED FOR PUBLICATION

The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

Los Angeles advertisers in the Musical Blue Book of California may leave their copy with Nelle Gothold, Room 610, 808 South Broadway, the Pacific Coast Musical Review representative in Los Angeles.

There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

Editor Musical Blue Book of California
801 Kohler & Chase Building
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MUSIC PROFESSION BACKS SPRING FESTIVAL

(Continued from Page 1, Col. 2)

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But the most important point is not really selfish. We all should be interested in having great choral works presented to participate in great music festivals in San Francisco and have a chorus ready whenever they are to be given. Certainly no one will deny that a music festival participated in by 125 musicians and a chorus of 500 singers and which will introduce such works as Beethoven's Ninth Symphony, Liszt's Faust Symphony and Mahler's Second Symphony is worthy of the hearty encouragement and active participation of everyone whose heart is honestly in the cause of music and who wishes San Francisco to become famous as a music center throughout the world.

TWO UNUSUALLY ARTISTIC MUSICAL EVENTS

(Continued from Page 1, Col. 4)

repetition or description of the two compositions which have been heard here before. The Chamber Music Society of San Francisco has reached a state in its career where it has conquered the various obstacles that beset those who choose ensemble music as their vehicle of expression. They not only play like one individual but they think musically like one artist. This latter is the most important requisite for adequate ensemble playing.

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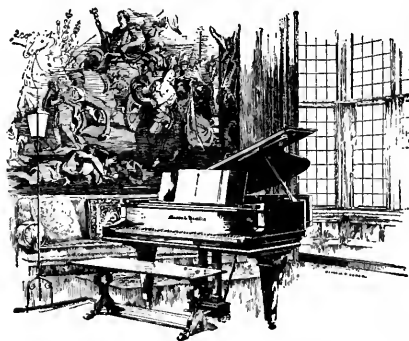
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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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UKRAINIANS SURPASS ALL ANTICIPATIONS

Famous Choral Organization Surprises Large Audience With the Precision of Their Ensemble, the Fine Quality of Their Voices and the Matchless Uniformity of Their Phrasing—Oda Slobodskaja Cheered for Her Intense Emotional Expression

BY ALFRED METZGER

An unusually large audience assembled at Scottish Rite Auditorium last Monday evening to welcome the Ukrainian National Chorus to San Francisco. It was specially gratifying to note the large number of representative musicians who responded to the preliminary announcements of the management and who were sufficiently interested in ensemble singing to grace the occasion with their presence. That their efforts in this direction were well rewarded could easily be deduced from the avalanche of enthusiasm that greeted the singers at the conclusion of each number and that grew in volume and force as the program proceeded. Although the advance information distributed by the press representatives about the Ukrainian National Chorus was decidedly enthusiastic, they were fully justified by the actual performance, and in certain instances were not even sufficiently extravagant to suit the purpose.

Max Rabinoff, to whose enterprise and energy the American tour of the Ukrainian National is due, told us in a very interesting interview which we expect to print either this or next week, that Alexander Koshetz' great ambition is to introduce to the musical public of the world what he is pleased to term a "Vocal Symphony Ensemble." If any such thing is possible, the Ukrainian National Chorus comes closer to this definition than any other vocal organization we have ever heard. There are times when, by means of effective humming accompaniments, one can hear enchanting violin effects produced by the sopranos or altos, and beautiful sonorous brass or organ tones furnished by the basses.

In reviewing this concert of the Ukrainian National Chorus, it is not essential that we review each composition rendered. They were all interpreted in a manner conformant to artistic principles. Naturally, the Russian compositions, being most familiar to the singers, suited their style best, but there was also great enjoyment in listening to the interpretation of Spanish, Mexican and American works included in the final group of the program. Listen to the Lambs, The Old Folks at Home and Susanna were skillfully arranged by Koshetz and were sung with a vividness of sentiment that should prove a lesson to American choruses, to whom emotional coloring seems to be a foreign idea. There are specially predominating features in the work of this matchless chorus. First of all, the voices are flexible, round and clear; then the intonation is exceptionally fine; the spontaneity of attacks and the uniformity of phrasing is something astounding. The entire chorus sings with the precision of one individual. The members rivet their eyes upon their conductor and follow him in the slightest shades and nuances. Occasionally we hear certain staccato and sforzando effects that are never tiring, no matter how often they occur.

The basses are particularly fine. We can not remember having heard so many ringing, robust, bell-like basso profundos in one organization. There is a certain ease in their phrasing which is rarely observable. Another remarkable feature of this chorus work is the diction. No matter how quickly a tempo may be taken, every syllable is easily understood and every word goes with a precision and uniformity that is almost unbelievable. The programs have been selected with fine judgment. There is a variety of style and character which gives the chorus every opportunity to manifest its great

instinct for emotional emphasis. There are several splendid soloists among the organization, including a soprano, alto, tenor, baritone and bass. Possibly there are others who occasionally sing solo parts besides those heard by us. One thing is certain, no one interested in vocal art should miss this opportunity to hear the best a capella singing we have ever heard anywhere.

In addition to the surprise we experienced over the excellence of the Ukrainian National Chorus, we also had a chance to admire an exceptionally fine soprano soloist. Oda Slobodskaja pos-

SYMPHONY ORCHESTRA IN THREE CONCERTS

Large Audiences Attend Seventh Pair of Symphony Concerts at Curran Theatre on Friday and Sunday Afternoons—Gustave Holst's Oriental Suite Novelty of Occasion—Ten Thousand People Hear Popular Program at Exposition Auditorium

BY ALFRED METZGER

The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the seventh pair of symphony concerts at the Curran Theatre on Friday and Sunday afternoons, January 11 and 13. There was a large audience in attendance on both occasions and the enthusiasm found its climax after the rendition of Strauss' Death and Transfiguration. The opening number of the program consisted of Beethoven's second symphony, which was given a reading of scholarly and musicianly character. It is interesting to watch the evolution of the orchestra under Alfred Hertz' artistic

tra today and what it was eight years ago. If records could have been taken at that time and they could be reproduced now those who attend the concerts would experience one of the greatest surprises of their life.

No symphony conductor of genius and force is permitted to leave his position unless it is through his own volition. Arthur Nikisch, Dr. Muck, Leo Strassky, Walter Damrosch, Walter Henry Rothwell, Emil Oberhofer, Leopold Stokowsky, Richard Strauss, Theodor Thomas, Mr. Stock, Weingartner and numerous others remained for years in one community and left only when they decided to expand their activity. It is utterly folly for a musical community to change a conductor when he is giving the utmost artistic satisfaction and when he is proving by each subsequent concert the growth and expansion of his own artistic vision. San Francisco is a musical community and being such it is safe to assume that the number of those who do not wish to change conductors far surpasses the number of those who consider such change advisable.

Nothing could prove our contention more than this recent pair of symphony concerts. The Beethoven Symphony was most authoritatively interpreted. All the beauties were emphasized and the manner in which the instruments shaded and colored the phrases was a delight to musical ears. Gustave Holst's Oriental Suite Beni Mora is a descriptive piece. It is written in the modern idiom and belongs to that category of new ideas with which we have not as yet become acquainted. While there seemed an occasional reminder of Orientalism, we but rarely could find that atmosphere, and in the dance there was lacking that certain rhythmic decision which such a composition should reveal, at least according to our way of looking at musical expression. As all modern works, this composition was most skillfully scored and its many difficulties were overcome by the orchestra with praiseworthy skill.

Strauss' Death and Transfiguration formed the concluding number of the program and it created as usual unbounded enthusiasm. Mr. Hertz added new effects to this work and succeeded in bringing out the climaxes with inspiring force and virility. It was a concert thoroughly enjoyed by all who attended it.

Auditorium Concert

Another triumph of Mr. Hertz' popularity in San Francisco was the program given at Exposition Auditorium last Tuesday evening, when Symphony No. 6 by Tschaiakowsky formed a part of a popular event and was not only applauded to the echo but cheered. After the first pair of the symphony was not to cease until Mr. Hertz had bowed repeatedly and finally asked the orchestra to share in the acknowledgments. Now, this is what we call an achievement, namely, to make a great symphony popular with the masses. There were about ten thousand people present, and it requires a truly great conductor to make ten thousand people enjoy a Tschaiakowsky symphony. This reminds us that this current week seems to lean toward Russian appreciation. There is the Ukrainian Chorus, Pavlowa and Leginska appearing in this city all in one week, and Mr. Hertz chose the Tschaiakowsky symphony for his Auditorium program.

Ethel Leginska played Hungarian Fantasy by Liszt with the orchestra and later a group of piano solo including



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sesses a voice of unusual range and power and excellent quality. She does not stint herself in employing the full power of her voice when the occasion demands it, and when it comes to obtaining the minutest expression of varying moods we have never heard a vocal artist more competent to display such expressions than Slobodskaja. She sang in French, German, Russian, Mexican, Spanish, Hebrew and Italian and obtained the spirit of the various compositions in a manner truly surprising. The greatest enthusiasm was aroused during her second group. This was possibly due to the fact that the artist was really in better vocal condition than during the rendition of the first group.

We never heard a more effective rendition of Estrellita nor of El Eñi, which she interpreted in a manner that will always be remembered as being authoritative.

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leadership. Those of us who are sufficiently interested in the classics to watch the additional beauties which Mr. Hertz is able to discover and transmit to his hearers through the orchestra can not help but smile at those indifferent musical people who without rhyme or reason wish to change conductors. Such people are not confined to San Francisco. They reside in other music centers, too.

Nothing is more injurious to a symphony orchestra than constant changes of conductors. In the first place, the musicians become used to the style and mood of an able director. Then the director himself is constantly improving by practical experience and through constant rehearsing with his orchestra. The longer he directs one body of musicians the more artistic become his interpretations. We can not cite a more striking evidence of this truth than the condition of the San Francisco Symphony Orches-

(Continued on Page 11, Col. 1)

"The Piano is the Steinway"

What this oft-used phrase means to me
AS EXPLAINED BY THE STEINWAY PIANO

At a great majority of all concerts this season, as for two generations past, the programs state: "The piano is the Steinway."

I am the Steinway piano. I do not believe that Sherman, Clay & Co., my Pacific Coast representatives, print this statement in a spirit of boastfulness. I believe that they use it, as I accept it, in a spirit of deep responsibility.

For consider what it means to me, the piano, thus chosen—not occasionally, but almost universally—to be the companion of all these artists on the concert stage. Violinists and vocalists trust me to provide the canvas against which they, as painters, may fling the colors of their art. Pianists invite me to render into gracious sound, those vast chords and melodies which exist only within their own brains and souls—until I speak for them.

Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

Nor is it sufficient that I simply perform as well on this occasion as on the last. Art does not stand still; neither may I. Every concert on every occasion is a new test, a new crisis, and a glorious new opportunity for me. That is why it meant so much to me when the great Theodore Thomas wrote of me in 1879,



years ago, and will only change it in so far as "I consider the Steinway piano the best at present made, and that is the reason why I use it in private and also in all my public concerts," and was able to say of me again in 1898, "I gave the above testimonial nineteen

to say that the superiority of the Steinway piano to all others that I know of is even more apparent today than it was nineteen years ago."

That is why it means so much to me to have Paderewski say: "Whenever perfection is attained, progress is stopped; for there is no room for climbing when the summit has been reached. And yet, in your case, this law of nature seems to have been defied . . . Such a thing can only be accomplished by a sincere love of profession, and it is to this love of profession that I wish to pay my tribute of high esteem and admiration."

This is my responsibility, to see that every concert season finds me more gracious, more responsive, more endearing than the last. And always, I hope, shall I continue to be a very human piano.

Such is the meaning of the phrase, "the piano is the Steinway," and such is the spirit in which I stand upon this concert stage before you now.

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TWENTY-THIRD YEAR

CLUB FEDERATION OFFERS PRIZES

The Board of Managers of the California Federation of Music Clubs announced the following contest for composition by California composers who have resided in California for at least two years. The competition will close March 28th. The following prizes will be awarded at the sixth annual convention, held at Berkeley, April 27-28-29-30, by the California Association Federation of Music Clubs:

- \$100—Symphonic Poem not to exceed fifteen minutes.
- \$50—String trio or quartette, one movement andante or adagio, ten minutes.
- \$25—Anthem for mixed voices, five minutes to seven minutes, organ accompaniment, words to be chosen by the Federation.
- \$25—Piano, first movement sonata form, not to exceed ten minutes.
- \$25—Song, poem entitled "At the Dawn" by Ina Coolbrith.

AT THE DAWN

(Song)

Awake, beloved! my heart awakes—
Though still in slumber lies
The world: the heart of morning breaks
Along the eastern skies.
The moon, the stars, that rule the night,
And look on the dawn, the dawn
A pathway are of luring light
My spirit wakes to thee.

"Wake! from between again shall lift
The dawn, the dawn of life
From the still shores of dreamland drift
One hour to thee, my love, my love
O love! my love! the shadows part,
Thine eager arms I see,
"As for the water-lilies, heart,
So is my soul for thee!"

The prize composition must be new, never having been played in public. Scores must be accompanied by complete parts for Orchestra-String Quartet, or mixed Vocal Quartet.

The Federation of Music Clubs reserves the right of public performance of the successful compositions during the convention to be held in Berkeley, April 27 to April 30, 1924. Otherwise the compositions are to remain the property of the composer.

Manuscripts must be clearly legible and contain all needed marks of expression and tempo. The Vocal Compositions must have a suitable accompaniment for organ or pianoforte. The composer's name must not appear on the manuscript, but the name, place and home address. The same name de plume should be also written on the outside of a sealed envelope, containing the real name and address of the composer and submitted with the manuscript. All non-winning compositions will be returned postpaid to the composer.

All compositions to be sent registered to the apartment of the Recording Secretary, Mrs. Mary Gardner, 1125 Union street, Prize Contest Committee on or before March 23, 1924. For further information address Corresponding Secretary, Mrs. C. C. Wright, Canterbury Hotel, San Francisco.

THE GREAT SPRING MUSIC FESTIVAL

A successful Spring Music Festival, such as is planned for the last week of March by the city of San Francisco and the Music Association, will not only be a step forward from a cultural standpoint, but will also be an advantage from an economic and advertising standpoint. This is the declaration of Alfred Hertz, director of the big Spring Festival, who sees in the rapid growth of the big chorus and the deepened interest in the event, the two fundamental factors in making the undertaking one of the biggest community successes on record.

"Those who have followed music development in

America will appreciate readily what the production of such a festival will mean to San Francisco," said Hertz. "In Cincinnati, for instance, the occasion of the music festival there draws lovers of music from all parts of the east and the middle west. Reservations are made many months in advance for the various performances."

"The result has been a greatly stimulated interest in music, of which Cincinnati has been the center for a radius of many miles. The festivals have not only been a great artistic and financial success but they have brought added wealth to the community through the business created by an influx of the traveling public."

"There is every reason why San Francisco should have as successful a season of chorus music as any other American city for we have two essentials—the voice and the interest of the public in musical performances."

Work on the Festival is proceeding rapidly. Many new voices were added to the chorus during the past week. As a result of the stress laid by Hertz on the subject of regularity and punctuality of attendance, this feature of the work has been greatly stabilized, which is largely credited for the remarkable strides made by the chorus during the past two weeks. The chorus is meeting in the assembly hall of Girls' High School, the women's section meeting on Monday and Thursday night and the men's section on Tuesday and Friday night. Similar rehearsals are being held in Chabot Hall in Oakland, under the direction of Glenn H. Woods.

THE GRIFFES GROUP CORDIALLY RECEIVED

Olga Steeb, Pianist; Lucy Gates, Soprano, and Jascha Jacobinoff, Violinist, gave a most Event of Seckels' Matinee Musicales

BY ALFRED METZGER

The Griffes Group, an organization of three artists including Olga Steeb, pianist; Lucy Gates, soprano, and Jascha Jacobinoff, violinist, presented the fourth event of the Alice Seckels' Matinee Musicales at the Colonial Ballroom of the St. Francis Hotel last Monday afternoon. A large audience was in attendance which frequently applauded the various numbers of the program showing an interest and appreciation which reflected a pleasing cordiality toward the artists.

How much more interesting to us is the Sonatina by Dvorak interpreted by Olga Steeb, piano, and Jascha Jacobinoff, violinist. Compared to other compositions by this same composer we somehow missed that virility and rhythmic buoyancy which is so notable in his other works. Theoretically, it is certainly a technical composition and it is certainly musical in every way; but there seems to be lacking a certain inspiration which is part of this writer's other works. It is melodious and occasionally spirited, but its thematic treatment and its various phrases seem to be so much alike that the construction and meaning that they create a certain element of monotony which is not conducive to the riveting of one's interest.

Of course, we are not quite certain how much of this impression we received is due to the composition and how much to the interpreters. We know, however, that Olga Steeb is a pianist of great artistic resources and one who, both from a technical and emotional viewpoint, has never failed to arouse our admiration, while Jascha Jacobinoff is known to us as a violinist of superior accomplishments, both technically and artistically. Since the artists seemed to be in excellent trim we naturally assume that the fault lies with the composition, or possibly with us.

Lucy Gates sang an aria from Lucia by Donizetti which we thought was out of place in a program presented under these artistic circumstances. We understand the Griffes Group to be an organization of artists who chose only the very highest form of concert compositions, and who endeavor to add dignity to their program by restricting it to an atmosphere of high personal character. While no one can deny that the music from Lucia is good music, indeed, the best of its kind, at the same time an operatic aria does not fit in properly where instrumental classics are supposed to be exploited. We can not see why Miss Gates could not have chosen a group of songs—either French, or German, or Russian, or English, or American—more in keeping with the spirit of the affair than an operatic aria. In addition Miss Gates did not seem to be in the best of voice nor vocal condition. Not knowing the reason for this we cannot say whether we should refrain from commenting any further on her artistry.

Olga Steeb, always thoroughly dependable, both from a technical and musically standpoint, delighted her hearers with works by Liszt, Griffes and Albeniz. There is always a reliability about Miss Steeb's playing that dignifies her performances. She is one of the pianists that seem to be absolutely faultless in their technique and yet possess sufficient emotional judgment to add variety to their interpretations. We always rejoice in Miss Steeb's impetuous style and glad that she possesses all the elements that combine to form the artist par excellence. She did not disappoint us on this occasion.

Jascha Jacobinoff played the Prize Song from the Menteringer and Taurin China, and we were again we are forced to express our surprise at the choice of compositions. The entire program seems to have been compiled for small town audiences. There is nothing on this program by which we could judge the actual artistic qualifications of a serious artist. Had we heard Miss Steeb so often and thus become familiar with her skill we could not have formed any judgment of the extent of her artistry from this program. Naturally not knowing Miss Gates nor Mr. Jacobinoff sufficiently to give an opinion of their artistic possibilities it is impossible to judge them from this hearing. All we can say is that Mr. Jacobinoff has a fine, mellow tone, exhibits certain technical fluency and phrases with expression. We do not doubt that he is

able to play compositions better adapted for concert purposes of a serious nature than those chosen on this occasion.

We have lately listened to musical journalists from New York who want us to enjoy so-called popular music. But since a writer and the thousands of concert goers in San Francisco have arrived at a stage where the classics have become popular with us, we do not see the need of rejoicing in popular music which forms the basis upon which one's taste is supposed to be erected. The Alice Seckels' Matinee Musicales are given exclusively for our intelligent concert goers, and surely no one can maintain that the program presented on this occasion was representative of the taste of our intelligent concert-going people.

ANOTHER FINE MUSICAL SOCIETY PROGRAM

Myra Palache, Pianist; Marguerite Raas Waldrop, Soprano, and Alice Guthrie Poyner, Violin, played Pacific Musical Society

BY ALFRED METZGER

The Pacific Musical Society gave another enjoyable concert at the Fairmont Hotel Ballroom on Thursday evening January 18th. One of the larger audiences of the season assembled to listen to a carefully selected and judiciously interpreted program. Miss Myra Palache opened the program with the following group of compositions: La Rappel des Oiseaux (Rameau), Gavotte pur les seules et les zephyrs (Rameau-Dierman), La Fleur on la fleur (Chabot-Couperin), and La Bersan (Couperin). To interpret these works according to their artistic value a pianist of the finest sensibility is needed to do them justice. And we can freely state that Miss Palache seems to be endowed with the necessary poetic instinct and the intelligent comprehension to play these works with finesse and conviction. Technically Miss Palache also satisfies the most severe requirements as could be easily gathered from her brilliant and artistic interpretation of Philippe's delightful and only too short Etude de Concert with which she closed the program.

We know of no resident artists who possess that refinement of taste necessary to interpret French songs in a greater degree than Mrs. Marguerite Raas-Waldrop. Her voice is so richly toned and that delicate shade of sensitiveness without which the adequate interpretation of the old French songs, or the new ones for that matter, becomes impossible. Mrs. Waldrop understands that French song literature requires above all an appreciation of tone colors, and a shading of emotional intensity, and a precision in intonation and breathing. We can only say that again she has done justice to an art so rare and fine that only a serious vocal artist can adequately present it. Mrs. Waldrop's versatility can be judged by the fact that she put interest and added value into a group of American songs by Parley—"The Night Wind"—usually skillfully interpreted, Cradle song by Uda Waldrop, one of those appealing ballad songs for which this composer has become noted, and a most realistically atmospheric piece by Marion Bauer, one of America's foremost composers.

Alice Guthrie Poyner, violinist, and Mrs. David Hirschler, pianist, played Sonata No 2 in E minor, Op. 24, by Emil Sjogren. Although this work belongs among the modern piano literature, it is one of the few extreme that most of these works espouse. The two artists exhibited that serious musicianship without which a work of this character can not be played intelligently. They overcame the technical obstacles and at the same time had the time and patience to make the phase of the work sufficiently to make it most interesting. We thoroughly enjoyed this performance and feel justified to compliment the artists.

GOGORZA AN EXAMPLE TO STUDENTS

Henry T. Finck, the veteran and very able critic of the New York "Evening Post" finds in Emilio de Gogorza the popular Cuban-American baritone who will give two recitals at the Columbia Theater on the Sunday afternoons of February 3rd and 10th, under the management of Selby C. Oppenheimer, a great singer and holds that it would be well for all teachers of singing and all pupils to attend his recitals. Finck says, in part:

"There are plenty of teachers in this town who are so exclusively occupied with the bel canto side of the art they profess that they pay no attention at all to the problems which the modern time and style of singing teachers and their pupils attended a recital by Emilio de Gogorza they would perceive with consternation that they are deliberately neglecting details which would make their singing doubly interesting. Mr. De Gogorza does not only sing with a powerful and clear voice and with perfection of phrasing, but reveals every telling detail of the poems."

For his first Sunday such gems as Handel's "Where'er You Walk, the recitative and aria from Gluck's Iphigenia an Aulide, the "The Fra's" song, the "Dolores" comes, a long group by Manuel de Falla, the Spanish composer whose genius has brought the Spanish school so largely to present importance, and selected works by Sidney Homer, Geoffrey O'Hara, Cyril Scott, and Frank Bridge will be heard. The second recital will also positively recital the program numbers are: Four famous Folk Songs from the Basque provinces, a selection from Gluck's Iphigenia on Tauride, a group of Schumann, a Russian group, Gretchenlied, Moussorgsky and Rachmaninov's works by Paladine, Chapuis, Cyril Scott, Rogers, Griffes and another set of Spanish gems from the pen of Alvarez and Valverde.

The Gogorza tickets at popular prices are now on sale at Sherman Clay & Co's.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

San Jose, January 16.

The program for the organ recital at the Memorial Church, Stanford University, Sunday afternoon, January 20, will be the fourth given by Warren D. Allen since he came to the University as organist. On this occasion he will be assisted by Elizabeth Polce and Bolton White, violinists. The program for Sunday, January 20, at 4 o'clock, and for Thursday, January 17, at 4:15 o'clock, will include the following interesting numbers: Largo from the Second Symphony (Verme); Largo from the Double Concerto (Bach); Scherzo from the First Symphony, Op. 20 (Maquaire); Allegro moderato from the Suite for Two Violins (Moszkowski); "Pilgrims' Chorus" from Tannhauser (Wagner).

The San Francisco Symphony orchestra, with Alfred Hertz conducting, was heard here Thursday evening, January 17. The concert was given in the Morris E. Dailley Memorial Auditorium at the State Teachers' College. This will be the third attraction presented by the San Jose Musical Association. The orchestra has been preceded by Margaret Natzenberg, contralto of the Metropolitan Opera Company, and Elton Zimbalist, violinist. Miss Marian E. Ives, business manager of the musical association, reports a sold-out house for this great event, Hertz and his orchestra of eighty-five men.

Charles M. Dennis, acting dean of the Conservatory of the College of the Pacific, represented the College at the annual conference of music supervisors and department heads in Sacramento January 10, 11 and 12. Mr. Dennis gave an interesting talk on the relation of public school music to the community January 10 and on the evening of the 11th the A. Cappella Choir, one of the outstanding musical organizations in California, assisted on a program given for the visiting supervisors. The Choir's work was rewarded by an ovation from the audience and the superlative quality of its renditions deeply impressed everyone in the audience. Five concerts are already arranged for the spring season.

The Monday Musical Club of Santa Cruz gave a Mendelssohn program for their January meeting, held in the annual conference of music supervisors and department heads in Sacramento January 10, 11 and 12. Mr. Dennis gave an interesting talk on the relation of public school music to the community January 10 and on the evening of the 11th the A. Cappella Choir, one of the outstanding musical organizations in California, assisted on a program given for the visiting supervisors. The Choir's work was rewarded by an ovation from the audience and the superlative quality of its renditions deeply impressed everyone in the audience. Five concerts are already arranged for the spring season.

The Fourth Faculty Recital of the year at the College of the Pacific was given Tuesday evening, January 15, by Miriam Burton, pianist; Miles A. Dresskell, violinist, and Jessie S. Moore, accompanist, who presented an evening of French music before a large and appreciative audience. Miss Burton pleased especially in a group of ancient French dances, collaborating with Mr. Dresskell in a splendid performance of the Faure Sonata. Mr. Dresskell's playing met with great enthusiasm and he further established himself as one of the most admired artists in this part of the state.

A Professional Quartet has been engaged to sing at Trinity church, in San Jose, under the direction of LeRoy V. Brant. The personnel of the organization is Mrs. Katherine Gail Morrish, soprano; Mrs. Mary Webster Mitchell, contralto; Mr. Edwin J. Ferguson, tenor, and Mr. T. P. Mitchell, baritone.

The Institute of Music presented a program of students of LeRoy V. Brant Wednesday evening last, with success. Those who participated were the Misses Olive Hanger, Lila Morris, Selma Simonie, Helen Owens, Hilda Harris, and Master Manuel Alvarado, blind student. Assisting the pianists was Henry Triena, violin student at the Institute. This is the first of a series of recitals to be given during the year 1924.

The Scottish Rite Choir made for itself an enviable reputation during the Christmas season, when they gave concerts of Christmas carols at the Decoto home for the blind, at the Los Rios Club, at Trinity church, at the Presbyterian church, and at the Christmas celebration of the Knights Templar. LeRoy V. Brant, organist and director for the choir, states that the organization will appear in frequent events during the coming year.

SEASON'S FOURTH CHAMBER MUSIC CONCERT

The fourth concert of the Chamber Music Society series, which takes place at Scottish Rite Hall on Tuesday evening, January 20th, will present in Ebel Leginska, the world-famous pianist, a unique, forceful and creative personality. She is known throughout the world, not only as a marvelous pianist, but as a brilliant and original woman as well. She has an uncanny insight into the innermost thoughts of the composers whom she interprets and has a convincing ability to translate their message in its entirety to her audience. Of all forms of music of which Leginska is past mistress, she, herself, prefers chamber music, and she is justly renowned for her wonderful performances in this form of the art. Leginska is winning fame as a composer of unique originality as well and many of her compositions have attracted wide attention.

On Tuesday evening she will be heard with the "Chamber Music Society in the seldom played and beautiful romantic trio of Weber for piano, flute and cello. Her other contribution to the evening's program will be a first performance here of the quintet for piano and strings by Mauder Zsolt, considered the most prominent younger exponent of the new and fascinating Hungarian school of composers which has arisen during and since the war. The string quartet of the organization will play the beautiful posthumous quartet of Schubert in D minor, the one containing the famous variations on his own song, "Death and the Maiden."

By special request of the Stanford University Symphony Committee, this program will be repeated on February 4th at the Assembly Hall at Stanford University, Palo Alto. The appearance of Leginska with the Chamber Music Society in this wonderful program constitutes one of the most unique and attractive offerings of the present musical season.

FOURTH AUDITORIUM SYMPHONY CONCERT

The fourth popular concert of the San Francisco Symphony Orchestra, under Municipal auspices, will take place on Tuesday evening, February 5, at 8:20, at the Exposition Auditorium, and Conductor Alfred Hertz has another interesting program in course of preparation. The guest artist for the occasion, Chairman J. Emmet Hayden of the Auditorium Committee of the Board of Supervisors announces, will be Joseph Schwarz, the phenomenal baritone who created such a furor here on his first appearance as "Rigoletto" with



the Chicago Opera Company two seasons ago. Two concerts given in Berlin and Vienna, appearances with the Paris Opera and fourteen performances with Menegberg in Holland and Scandinavia last summer, all sold out, won for him from the European critics the title "the greatest living baritone" and "one of the greatest living singers today." Schwarz is on his way to the Far East, to make his fame world wide. Reserved seats, ranging in price from 25 cents to \$1, are now on sale at Sherman, Clay & Company's.

SECOND S. F. TRIO CONCERT

The San Francisco Trio, which consists of Elsie Cook Hughes, pianist; William F. Larkin, violinist, and William Dehe, violoncellist, will give the second concert of their present season next Tuesday evening, January 22, in the Italian Room of the Hotel St. Francis. The works to be contributed upon this occasion are as follows: Trio No. 3 Opus 110 (Schumann); Kreutzer Sonata (Beethoven); William F. Larkin; Trio in D Minor, Opus 32 (Arensky). These splendid artists, both as ensemble performers and soloists, have established themselves firmly in the musical life of this community and at each of their concerts a large sized and enthusiastic audience gave them a hearty welcome.

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ANIL DEER

KING DODO ENTERTAINS AT CASINO

Ferris Hartman and His Associates Revive a Delightful Musical Entertainment Containing Many Melodious Tunes and Witty Lines

BY ALFRED METZGER

The Casino Theatre was the scene of the fantastical comic opera, King Dodo, last week. Many admirers of the art of comic opera visited that spacious and acoustically pleasing theatre to listen to one of the most successful light operatic works of the old Tivoli repertoire. As usual Ferris Hartman had a large share of the entertaining to do and succeeded in emphasizing the comic situations of the role selected for his interpretation. On this occasion it was King Dodo who demanded Mr. Hartman's faculty to entertain. The comic opera king has always been one of the irresistible elements of humor employed by the early writers of this phase of musical literature, and in King Dodo we have one of the funniest of the long array of comic opera aristocracy. Mr. Hartman has always been specially skillful in his portrayal of merry royalty and on this occasion he puts again the stamp of authority on a branch of entertainment that has never grown too old to amuse.

John Van in the role of Pedro has a chance to display his fine, ringing voice on various occasions and does so with a success that is voiced by the repeated displays of approval of his audience. He acts as well as sings with spirit and energy and adds to the zest of the performance. He is thoroughly recovered from last week's temporary indisposition. Frank Ellis as Dr. Fizz and Thomas O'Toole as Mudge add to the comic situations of the plot by interpreting their lines and singing their songs with strict application to the mirth-provoking moods. Robert Carlson's fine, luscious bass voice is heard to advantage and as Bonilla he also joins in the humorous episodes.

Harriet Bennett's charming personality and beautiful voice have plenty of opportunity to assert themselves.

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Prelude and Love Duet, "Tristan and Isolde" Wagner

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The scenic effects are specially striking and colorful and so are the costumes. Chorus and orchestra under the direction of Paul Steindorff add immeasurably to the success of the production. Beginning tonight the Hartman-Steindorff Comic Opera Company will present that incomparable and irresistible vehicle of early comic opera days—Wang. If you wish to witness a comic opera that is representative of the ideals of old Tivoli patrons none better than Wang could be suggested. Ferris Hartman is seen here at his best and the company selected for its interpretation is endowed with the necessary voices and dramatic instinct to make the entertainment most palatable.

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PACHMANN TO PLAY CHOPIN HERE

It is an exponent of the works of Chopin that Vladimir de Pachmann, the venerable piano virtuoso, first came into his greatest fame. As an interpreter of the compositions of the famous Polish writer, the most eminent critics have acclaimed de Pachmann peerless, and have stated that no one in all time has in any way compared to him in revealing the colossal beauty and musical value of the Pole's long list of pianistic classics. With this in mind, Manager Selby C. Oppenheimer, who is bringing de Pachmann to San Francisco next month, where he is scheduled to play a single recital at the Exposition Auditorium, his only appearance in Northern California on this his farewell tour, on Thursday night, February 7th, has induced the famous veteran to present here an all-Chopin program, culled from the list of his most popular and beloved works. The complete program is as follows: Nocturne, Op. 27, No. 1, C sharp minor, Third Ballade, Op. 47, A flat major, Fourth Scherzo, Op. 54, E major, Etude, Op. 10, No. 7, C major, Etude, Op. 25, No. 3, F major; Etude, Op. 25, No. 7, C sharp minor, Polonaise, Op. 44, F sharp minor; Prelude, Op. 28, No. 22, G minor, Prelude, Op. 28, No. 7, A major, Prelude, Op. 28, No. 15, D flat major, Mazurka, Op. 67, No. 4, A minor, Mazurka, Op. 33, No. 4, B minor, Valse (posthumous), E minor, Valse, Op. 42, A flat major. Tickets for the de Pachmann recital are now on sale at Sherman, Clay & Company's San Francisco store, and mail orders with funds should be sent to Selby C. Oppenheimer in their care.

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FERNER SOLOIST AT SYMPHONY

For the pair of concerts to be given next Friday and Sunday afternoon in the Curran Theatre, the San Francisco Symphony Orchestra, directed by Alfred Hertz, will present a strong program of wide appeal, containing as it does the popular Symphony No. 1 in C minor of Brahms, the overture to *Benvenuto Cellini* by Berlioz and Wagner's powerful *Prelude and Love Death* from *Tristan and Isolde*.

Walter V. Ferner, principal cellist of the orchestra, will appear in the capacity of soloist at the seventh concert in the Popular Series to be given Sunday afternoon, February 3, performing the difficult *Servais fantasia O Cara Memoria*. The strictly orchestral portion of the programme is made up of the overture to Wagner's "Flying Dutchman," the orchestra suite from Bizet's "Carmen," Liszt's second Hungarian Rhapsody, the *Sibelius Valse Triste*, Mendelssohn's two popular Songs Without Words, the

consisted of the Brahms Quintette Opus 34, the Beethoven Sonata for violin and piano, Opus 24, and the Dvorak Sextette for Strings, Opus 48. The Brahms number was given a brilliant reading and Charles Hart deserves much credit for his piano work in this number. The Beethoven Sonata played by Mr. Hart and Mr. Saslavsky was sprightly and was done with delicacy which was immediately communicated to the audience, particularly in the Scherzo. A fair-sized audience was in attendance and it speaks well for the Symphonic Ensemble that so many people preferred to attend this concert rather than one of several excellent programs which were given elsewhere at the same time. The fifth concert will take place on January 29 and will include compositions by Milhaud, Bach, Eccles and Gade.

K. R.

SYMPHONIC ENSEMBLE

The program prepared for the Symphonic Ensemble, to be given January



ETHEL LEGINSKA

The Noted Piano Virtuosa Who Will Appear With the Chamber Music Society of San Francisco at Scottish Rite Auditorium, Tuesday Evening, January 29

Spring Song and Spinning Song, and the overture to Rossini's "William Tell."

Already a tremendous amount of interest has been aroused by the announcement of the solo appearance with the symphony of Moriz Rosenthal, and advance requests for reservations indicate that capacity audiences will be in attendance. Rosenthal will perform the Tchaikovsky B flat minor concerto at the ninth pair of regular symphony concerts on February 8 and 10.

The Musical Association has announced that arrangements have just been completed for soloists at the tenth and eleventh pairs of symphony concerts. Maria Ivogun, the famous European coloratura soprano, having been engaged for the tenth pair and Germaine Schnitzer, one of the greatest of women pianists, for the eleventh pair. These two artists will make their first San Francisco appearances at these concerts, and it is expected that music-lovers will welcome the opportunity to hear them, as reports from their successes in the East and in Europe have been more than complimentary.

SYMPHONIC ENSEMBLE

The fourth concert of the Symphonic Ensemble of San Francisco took place Tuesday evening, January 5, in the Bohemian Club Jinks Room. The program

29 at the Bohemian Club, will consist of an interesting group of four in which variety of composition will have the exposition of varied instruments. Director Saslavsky will present the following: "Concerto," No. 5, for flute, violin, cymbal and strings, (Bach); "Musette," for oboe, clarinet and bassoon, (Pfeiffer), and "Gavotte Rococo," for flute, oboe, clarinet and bassoon, (Piani); "Sonata," for cello and piano (Henry Eccles), Max Gagne and Charles Hart; "Symphony Printemps," for two flutes, clarinet, oboe, piano and strings (Darius Milhaud).

NORMA TALMADGE AT WARFIELD

The Warfield Theatre will, for the week starting on Saturday, January 19, present Norma Talmadge in her latest photoplay success, *The Song of Love*. Laid in the Algerian deserts and the French and native quarters of Biskra, this is said to be the most intriguing and picturesque of all the Talmadge features. On the stage there will be the Fanchon and Marco Ideas, which are this week called Broadcasting. The scene will be a roof garden, the artists are headed by the inimitable comedienne Winnie Baldwin, of vaudeville and musical comedy fame; the Simondette Sextette and a company of forty players. The Lipschultz Music Masters will be heard in concert.

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PAVLOWA'S ART REMAINS UNSURPASSED

Several Thousand People Crowded the Curran Theatre Last Week and Acclaimed the Great Terpsichorean Artist in Eight Varied Programs

BY ALFRED METZGER

The oftener one witnesses the matchless art of Anna Pavlova the more does one find to admire in this representative of all that is worthy and artistic in rhythmic expression. To intimately review every one of the eight programs interpreted by Mme. Pavlova and her assisting artists during the last week in the Curran Theatre would require so many repetitions of the same expressions, that a perusal of such reviews would necessarily be tedious. It is only the music that changes. And while Pavlova herself is so exceedingly versatile that she invariably introduces new effects into every number she interprets the art in itself is equally effective in all her interpretations.

Mme. Pavlova represents the highest form of the art of the dancer. She is grace personified and because of the exceptional grace with which she invests every movement of her supple body she exemplifies the foundation upon which the art of music rests, namely, that of rhythm. But with the most dancers restricted to the expression of music to the use of their feet and limbs, Mme. Pavlova uses every muscle of her body to exemplify poetic sentiments. Her hands and arms are used with incomparable skill. Her facial expression mirrors the sentiments contained in the music and, indeed, every part of her body at one time or another responds to the emotions required of the composer whose works she employs for the accompaniments of her performances.

The ballets interpreted by Mme. Pavlova and her assistants are the most effective representation of operatic works without singing and anyone observant enough is able to gather the story of the ballet from the graphic mimicry and terpsichorean motions of the participants. To miss witnessing a Pavlova ballet performance is like missing one of the masterpieces of operatic literature. Mme. Pavlova and her fellow artists make these ballets classics in their line. It is the highest form of art and Theodore Stier who directs the orchestra contributes greatly to the success of these unforgettable productions by reason of his musicianship, his poetic instinct and his experience as orchestral conductor. A visit from Pavlova and her incomparable company represents one of the most important and most enjoyable events of a year's season of musical entertainment.

SCHUMANN-HEINK'S SECOND CONCERT

The Columbia Theatre will again be the scene of a concert by the matchless Schumann-Heink, greatest of contraltos and most beloved of the world's song birds, next Sunday afternoon. A great throng will again gather to do honor to this unusual woman, who combines with her artistry a hold on the public never before surpassed by anyone. The theatre will be filled to its fullest capacity and late comers will probably overflow into stage seats.

The veterans of the World War have made elaborate preparations to give a "Dirig" who devoted so much of her time and talent to their cause during the period of military activity against Germany. Known as "Mother" Schumann-Heink to thousands of doughboys to whom she sang before they went to France and to nearly all who when they came back spent weary months in army hospitals and convalescent homes, she is something more than the greatest contralto of her time. They remember gratefully the lavish use of her glorious voice for their comfort and cheer, and tenderly for tact, her sympathy and her unselfish sense of humor. Most of all they remember that no call has ever been made upon her time or her talents that has not been met as promptly as possible, no matter what the circumstances, and that, despite her increasing years.

But in as a singer that she returns to San Francisco and Oakland this time, to give the Columbia theatre recitals yesterday and again next Sunday and to sing in Oakland next Friday night. Late criticisms claim her art to be even more wonderful than ever and proclaim a Schumann-Heink concert the greatest musical experience of the day. She will be assisted at all her recitals by Florence Hardeman, the eminent violinist, and Katherine Hofmann, who has been accompanist for Madame for many of her tours. Next Sunday's program is as follows: (a) Mitrane Aria (Italian) (Rossi), (b) Oh, Rest in the Lord (from Elsie) (Mendelssohn-Bach), (c) Ah, non Fils from the opera Le Prophete (Meyerbeer), Mme. Schumann-Heink; Concerto No. 2 (first movement) (Vieuxtemps), Florence Hardeman; (d) Ich liebe Dich (L. van Beethoven), (e) When the Roses Bloom (Rousseau), (f) Erlkönig (Franz Schubert), (g) Haidersleben (Franz Schubert), (h) Dreamland Gates (Charles Hueter), Mme. Schumann-Heink; (i) Variations (Tartini-Kreisler), (j) Gultare (Morzkowski), (k) Ave Maria (Schubert-Wilhelm), (l) Cuprice (Bach), (m) Florenz (Hofmann), (n) There is no Death (O'Hara), (o) Sweetheart (Humphrey Stewart), (k) Kerry Dance (Malloy), (d) Someone Worth While (Ward Stephens), (e) Bolero (Leggiero Invisibile) by request (L. Arditti), Mme. Schumann-Heink.

LENA FRAZEE BACK FROM THE EAST

Lena Frazee, mezzo soprano, has just returned to San Francisco after fifteen months in New York City in professional activities and study. She sang in Fifth Church of Christ Scientist, one of the largest in New York and various other churches of as many denominations. She had the pleasure of being contralto soloist of L'eglise du Saint Esprit, the only French Episcopal Church in America. The whole service is sung in French.

She gave numerous concerts, some in costume in New York state, New Jersey and other cities. She gave one concert in John Wanamaker's Auditorium. She had the distinction of having been the first to sing Frank La Forge's Where the West Begins with orchestra, Mr. La Forge having orchestrated it specially for her. It is now on the market.

The sacred song, The First Commandment, by Beatrice Clifford, one of San Francisco's organists, written for, published and dedicated to Miss Frazee was introduced to many New York audiences and pronounced one of the best sacred songs obtainable. Other churches were familiar with it and welcomed its repetition.

Miss Frazee made a record of this song the result of which is excellent. Miss Frazee studied with several prominent masters including D. P. Mario Marafioti, author of Caruso's Method of Voice Production. Teach-



LENA FRAZEE

The Well Known Mezzo-Soprano Who Has Just Returned From the East After Fifteen Months' Absence

ers from all over the country are pouring into his studios. Her principal work was done with George Bowden who was associated with Dr. Marafioti in his Institute. Miss Frazee gives unstinted credit to Mr. Bowden's work and his presentation of it.

Miss Frazee coached with several able men. She saw and heard many of the great things of two seasons in concert and opera, including as well the wonderful Eleanor Duse in D'Annunzio's La Citta Morta. Miss Frazee is already busy with engagements and has opened her studio at 1509 Broadway, San Francisco.

TWO NOTABLE FEBRUARY ATTRACTIONS

February will be made richer by the appearances here of the notable baritone Josef Schwarz, who appears with the San Francisco Orchestra in the Auditorium on February 5th, and who on Sunday afternoon, February 17th, will present a recital of songs and operatic arias. Schwarz will be remembered here for his immediate sensation creation as "Rigoletto" with the Chicago Opera Company and for the remarkably beautiful recital he presented shortly thereafter. There is no singer in the world today whose fine art is better appreciated the world over than that of Schwarz, who in opera, with Symphony, and in recital, ranks with the foremost in the world.

The celebrated Isadora Duncan dancers, together with the pianist, Max Rabinowitch, appear at the Columbia Sunday afternoon, February 25th. They will present a rare program, including interpretations of Gluck, Mozart, Wagner, etc. Three of the original dancers are in the organization—Anna, Lisa and Margot. Rabinowitch is one of the foremost of the younger school of Russian musicians. Last year he compelled attention for his splendid work as accompanist and soloist on the Chablisian programs.

Tickets for both of these events, which are a part of the Selby C. Oppenheimer "Pop" concert series at the Columbia, are now selling at Sherman, Clay & Co.

JASCHA HEIFETZ AT TIVOLI

Interest in Jascha Heifetz, wizard of the violin, appears to be as keen as when he first was acclaimed the boy prodigy. When he appeared at Carnegie Hall, New York's afternoon, after his triumphs in the Orient there was the usual clamor of the disappointed who were unable to buy or even bribe for standing room. The same experience is practically certain to be duplicated at the Tivoli Theatre, Wednesday evening, January 23rd, as was the case at the Curran Theatre, Friday afternoon, that theatre having been sold out in advance of the performance.

The following is the program which Mr. Heifetz has arranged for his second and last recital, Wednesday evening, January 23rd, at the Tivoli Theatre: Concerto in E minor (Brahms); Concerto in G minor, Opus 36 (Brahms); (a) Air on G String (Bach), (b) Tambourin (Rameau-Joseph Achron), (c) E Harmonie in D minor (Joseph Achron), (d) Perpetuo Mobile (Ries); (e) Nocturne, (Schubert), (f) Scherzo Tarantelle (Wieniawsky).

COSI FAN TUTTE AT SCOTTISH RITE

Probably one of the most interesting attractions of the entire Elwyn Artis Series will be that of William Wade Hinshaw's production of Mozart's light opera *Così fan tutte*, which will be presented at Scottish Rite Hall, Monday evening, January 28th. In preparing this production Mr. Hinshaw has spared no pains to make it an authentic presentation. An exceptionally well-balanced cast will include the celebrated soprano, Miss Irene Williams, as the star. In *Così fan tutte* Mozart achieved the superlative of beauty and vivaciousness in comic opera music. The work is full of lovely duets, trios, quartets, quintets and sextets of the most surprising character, and they move in such quick tempo and with such intricacy that they remind one of softly and wondrously woven old lace. There is more genuinely charming melody in a single number of *Così fan tutte* than exists in a whole score of any modern Broadway musical comedy. Contrary to the general opinion, one does not need to be musically educated to enjoy a Mozart opera; one only needs to love beautiful music.

JUNIOR AUXILIARY CONCERT

Section 1 of the Junior Auxiliary of the Pacific Musical Society presented the following concert in the Red Room, Fairmont Hotel, Saturday afternoon, January 19, at 2:30 o'clock. Mrs. William Ritter acted as chairman of the occasion and the program was as follows: Piano Solo (a) Consolation (Mendelssohn), (b) Hungarian Etude (MacDowell), Isabel Sanford; Violin Solo—Souvenir (Drdla), Verne McFarland, Evelyn Biebesheimer at the piano; Piano Solo—Waltz (Mozart), Dale Adams (six years old); Violin Solo—Sara-bande (Bohm), Eddie Veen, Pauline Hope Buttner at the piano; Recitation—(a) The Little Girl Who Lived Next Door, (b) The Worm, Jean Elizabeth Comstock (four years old); Piano Solo (a) Romance A-flat (Mozart), (b) Maiden's Wish (Liszt), Lucile Chekanowski; Violin Solo—Spanish Dance (Rehfeld), Donna Anderson, Idel Anderson at the piano; Piano Solo—(a) Mazurka (Godard), (b) Canzonetta (Schmitt), Julia Dodd Merrell; Violin Solo—Waltz (Von Deber), Jack Murphy, Pauline Hope Buttner at the piano; Violin Solo—Concerto (first movement) (Viotti), Alice Ashton, Evelyn Biebesheimer at the piano.

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WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

NYIREGYHAZI THRILLS VAST AUDIENCE

Los Angeles, January 15. With almost superhuman skill and dexterity the young pianist, Nyiregyhazi, plunged through one of the most difficult programs exploited by an artist this season in Los Angeles. This youthful genius has attained an enviable position among first rank pianists of the day—his superb technic, his keen mentality and his power of interpretation are worthy of a master twice his age.

While his program seemed to me too ponderous and lacking in variety, yet his audience was highly pleased as was demonstrated by the applause which amounted to an ovation after each group. His admirers even shouted "Bravo" in their enthusiasm, recalling him for five encores after his final group. Tchaikowsky's Francesca da Rimini, a rarely performed number on account of its length, requiring twenty-five minutes to play, was the opening number on the program. The second group included Granados' Coloquio en la reja and two Chopin Etudes, the latter being rendered technically perfect, but with extraordinary force. The G minor Prelude (Rachmaninoff) was given as an encore for this group.

Scriabin's Poeme Satanique most exotic in style always leaves us in a state of bewilderment that such series of cacophonies could be called "music"—but the artist gave an effective interpretation of this difficult and unusual number. Loveliest of all his program was the Grieg Melodie. This he played with beauty of tone and depth of feeling. Another delightful encore followed—The Music Box by Emil Sauer. So insistent was the applause after this number, the artist responded with two more encores, March Grotesque and Erlking.

Nyiregyhazi is pre-eminently a Liszt player and the two concluding numbers on his program Polonaise in E Major and Rhapsodie No. 4 proved this conclusively. Five encores followed these final program numbers; Walse (Brahms), Flower Waltz (Tchaikowsky), Ich Liebe Dich (Grieg), Rhapsodie No. 2 (Liszt) and Forest Murmurs (Liszt). Fired with youthful exuberance of spirit and enthusiasm this genius has not yet arrived at that state of reposeful maturity which would conserve his energy. Nyiregyhazi will play again at the Philharmonic Auditorium on January 19th.

ELENA GERHARDT'S SUPERB ART

No greater Lieder singer than Elena Gerhardt, who sang to a crowded house last Thursday evening at the Philharmonic Auditorium, has yet appeared in Los Angeles. This artist came to us fresh from tremendous successes in Europe after two years' absence from the United States. Here is a radiant golden voice, combined with great feeling and dramatic power guided by an understanding soul. She immediately won her audience after her first number and at the close of the first group of Schubert songs she was held supreme as a singer of Lieder. Her faultless diction, superb phrasing and unlimited breath control were only small portions of her infinite art.

The second group which she sang in English comprised: O, Had I Jubila Lyre (Handel), two modern songs by Wolff, Fairy Tales and Most Faithful of My Friends, Colored Stars (Crist), Japanese Death Song (Sharp) which she was obliged to repeat, the audience so greatly appreciating her vivid interpretation of this Oriental bit of tragedy. The familiar Old English Pastoral (Carey) gave ample opportunity to display the flexibility of her voice.

Outstanding in the Strauss group, Morgan and Staudenschen made the strongest appeals. The audience demanded a repetition of the latter which she sang with exquisite brilliance. Several encores were given by Mme. Gerhardt, among them were Hark! Hark! the Lark (Schubert), My Lovely Celia, and Fairy Songs by Bewley.

Mme. Gerhardt does well to specialize in Lieder singing for she is eminently well qualified for such and while she can sing heavier arias, her voice loses some of its beauty and subtleties in the more dramatic numbers. Much praise is due Miss Paula Hegner who so capably supported Mme. Gerhardt with her artistic accompaniments.

DIVA CHARMS VAST AUDIENCE

Mme. Schumann Heink, more queenly in bearing, more smilingly radiant than ever before, appeared in her first Los Angeles concert of this season before the largest audience yet assembled at the Philharmonic Auditorium on last Tuesday evening. Here is an art which will never fail to grip the hearts of her listeners and her many years of service in song and humanitarianism to the world has endeared her to millions. Each song on her program fraught with tender meaning was given with intense feeling and deep understanding.

Vocally Mme. Schumann Heink may have a few tones not as pleasing as in former years, though in her lower voice she retains all of the rich golden quality we so love to hear. This she displayed to advantage in the more dramatic selections Ariadne Aria (Piafido) Handel, Erda, Scene (Rheingold) Wagner, Brangäne's Call

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(Tristan and Isolde) Wagner, also the Sapphische Ode by Brahms.

Lovely, indeed, were the Schubert, Schumann and Franz numbers and her rendition of the Six Gypsy Songs (Brahms) was so enthusiastically received she responded with what she termed a "war song," the familiar Danny Boy which evoked Brother O' Mine (Ward Stephens). Full of dramatic fervor she rendered O'Hara's There is No Death, and with heart brim full of love and sentiment she gave Stewart's Sweet-heart with most tender feeling. Her singing of the Ardit Bolero always delights and as usual she showed no lack of technical skill in this light florid show. Her trill is still a joy to hear.

A fitting close to this glorious feast of song was the Silent Night with Miss Hoffman, the able accompanist who has been with Mme. Schumann Heink for several years, seated at the pipe organ. Florence Hardeman, violinist, gave two groups of familiar numbers on the program. Her work has improved noticeably since we last heard her about four years ago. She adds to clean technic and graceful bowing a charming personality which unreservedly won her audience.

HELEN TESCHNER TAS WITH PHILHARMONIC

The seventh Symphony concert by the Philharmonic Orchestra, under the popular conductor, Walter Henry Rothwell, last week proved another treat to music lovers. The soloist on this occasion was the young American violin virtuoso, Helen Teschner Tas, who rendered the A major Concerto by Mozart with undeniable technical skill. At times her tone lacked in beauty of color, but with her splendid bowing and intellectual phrasing made this lovely number an outstanding feature on the program. No attempt was made by soloist or orchestra to put any touch of modernism in this selection that would have been distasteful to the composer. As is too often the case we hear Mozart's works rendered with too much pomp and vigor. This number proved no less pleasing than the graceful artist herself whose magnetic presence commands respect the moment she steps before the footlights.

The Brahms Symphony No. 1 in C minor Op. 68 was received with great enthusiasm. This, his first symphony, is also one of the greatest achievements of the entire literature of Brahms. Conductor Rothwell demonstrated plainly that he is not master of only one style—what he carefully omits in Mozart or Brahms he adds to Strauss or Wagner according to the intentions of the composer. He demonstrated largely his versatility in his reading of the capricious though at times dramatic Till Eulenspiegels Lustige Streiche Op. 25 by Strauss.

The next (eighth) Symphony Concert on January 25th and 26th will present another novelty in the Rachmaninow Symphony in E minor Op. 27 in four movements, Siegfried's Death and Funeral Music from Die Gotterdammerung and the Overture Tanhauser by Wagner will complete the program.

Philip Trontz, a late addition to Los Angeles music circles, gave his first concert before the Ebell Club last Monday afternoon. His program included works by his native Norwegian composers, some seldom heard here: Sinding, Hækker-Cronhill, Nørgaard, Turum and Monrad-Johansen were represented. Other numbers were by Chopin, Mendelssohn and Liszt.

The Lula May Photograph Studios of Detroit have just opened a Los Angeles studio at lovely appointments at 2925 West Sixth street near Westlake Park, where they are thoroughly equipped to please most fastidious persons. All work, including retouching and posing, is done by experienced artists in the photographic arts. Exceptional work is being done at popular prices and special rates are being given all professionals.

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"Seven cities claimed Homer dead through which the living Homer begged his bread," and it is a rare experience given to but few of us to be ennobled and honored while we are still alive to enjoy the unique sensation, but that it does occasionally happen was proved recently in Los Angeles when W. A. Clark, Jr., the founder and sole guarantor of the Philharmonic Orchestra of Los Angeles, was formally designated by the Realty Board of Los Angeles as "the most useful citizen of Los Angeles" for his unselfish, generous and heretofore unheard of prodigality in the founding and sole maintenance of the Philharmonic Orchestra of Los Angeles and presented by the board with a service watch at its annual banquet in token of their choice.

Each year a committee composed of designated members of the Chamber of Commerce, Merchants and Manufacturers' Association and the Realty Board of Los Angeles meets in solemn conclave and caresses the civic life of the past year and names the fortunate individual who has done the most in an unselfish and public spirited way for the city at large during the preceding year to receive this high honor.

Mr. Clark was the unanimous choice of the committee in recognition and appreciation of the tremendous work he has done for Los Angeles, and in fact all Southern California, in the founding and maintenance of the Philharmonic Orchestra of Los Angeles, an adventure to idealism that has cost the recipient of this high honor nearly \$300,000 for the four seasons of the existence of this great orchestra and that will aggregate nearly \$2,000,000 all told when the total ten-year period of his good guaranty of the enormous and inevitable debts incurred will have elapsed.

Amandus Zoellner and Joseph Zoellner, Jr., of the Zoellner Conservatory of Music, presented two of their artist pupils, Florence Duval, violinist, and Olive Englund, pianist, in recital January 18th, at the Hollywood Women's Club. These young artists made quite a favorable impression by their display of technic and musically interpretations reflecting honor to their splendid teachers.

Mrs. Guy F. Bush, well-known pianist, popular accompanist and charming personage, gave a most delightful musicale and tea at the Ansonia Apartments on West Sixth street last Saturday afternoon. More than two hundred of the leading musicians and social leaders of the city were present and enjoyed a highly artistic program rendered by Lois Pultitz, violinist, and artist pupil of Calmon Luboviski; Blanche McTavish Smith, Scotch contralto; Wadsworth Harris, formerly a Shakespearean actor, associated with Mme. Nijeska, gave several readings and Nina Remick Warren in her own inimitable manner played several piano numbers, including some of her own compositions. Mrs. Bush accompanied Mrs. Smith and Miss Pultitz.

The Fitzgerald Music Company is planning a series of educational lectures by Dr. Sigmund Spaeth, the internationally known musical authority, lecturer, critic and song leader, for the last of January and the first week in February. Mr. Spaeth is now at the head of the Educational Division of the American Piano Company of New York and is touring the country in the interests of music, illustrating his lectures with the Ampico. Some of his subjects sound most interesting: "Old Tunes for New" concerning the relation of popular music to the classics, "Music a la Carte" some practical thoughts on digestible programs, "Music and Ethics," a common sense discussion of one of the oldest and most fascinating of problems, "Music as a Civic Asset," a constructive presentation of some astonishing facts,

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"Behind the Scenes at the Opera," the romance and reality of the mysterious region behind the curtain, and "Program vs. The Absolute," must music have a story or a picture to deliver its message?

The Los Angeles Opera Club presented an interesting Scottish Musicale last Monday eve at Castle San Souci in Hollywood. Several artists of note were present, among whom were: Mlle. Jacqueline Morrin of the Opera Comique, Paris; Bonnie Heale Mackintosh, soprano; Anderson Grant, baritone; Zene Resve, dancer; Daniel Cooper, piper; Helen K. Walker, pianist; Mrs. Alfred G. Castle was guest of honor and Robert Walker Douglas, president of the club, Mme. Phyllis Fortuotte and Mme. Archibald Hart received the guests.

FORSTER PUBLISHES ALL MACDERMID SONGS

In these days when a manuscript, rejected by one publisher is found acceptable to an equally important house, it is unusual when the composer of a considerable number of works is fortunate enough to have them all under the roof of one particular publisher. This is the unique experience of James G. MacDermid. Furthermore, Mr. MacDermid has an exclusive contract with Forster Music Publishers, Inc., of Chicago, to publish his songs as they appear from time to time and the composer of Charity, Sacramento, If You Would Love Me (to mention a few), and the equally well known church songs: Ninety-first Psalm, In My Father's House, Arise, Shine for Thy Light is Come, etc., finds himself on a wave of publicity not often the lot of the writer of a good class of songs and due to the energetic methods of his publisher.

Mr. MacDermid, now a resident of New York, published songs in Chicago until two years ago when he transferred his copyrights to the Forster House which has the organization to bring the MacDermid compositions before the public in a manner they had not been presented hitherto. The talking machine laboratories were quick to recognize their desirability and in the short time records of several of them have been made by Cyrens, van Gordon, Evelyn Scotney, Arthur Middleton, Theo. Karle, Colio O'More, John Barclay, Elizabeth Lennox, Charles Hart, the Criterion quartet, etc. An equally representative list of artists program his songs and include such names as John McCormack, Edward Johnson, Caroline Lazark, Julia Claussen, Paul Alt-house, and a host of others.

Two newly published numbers are, The Shadows Fall, and a Scriptural song, They Shall Run and Not Be Weary. A revised edition of Charity also is published in which the song is made of more desirable length by means of an interlude and added verse.

Miss Cecil Arden of the Metropolitan Opera Company sang on Sunday, the 11th, at a monster benefit at the Manhattan Opera House under the patronage of the Count Apponyi for the starving children of Hungary. Mme. Jeritza, Willy Pogany and many other notables from the art world were present.

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CHICAGO OPERA COMPANY COMING

Local preparations are now receiving final arrangement for the coming engagement of the Chicago Grand Opera Company, which Manager Selby C. Oppenheimer will present in the Casino Theatre for four performances, as follows:

Thursday night, March 6th—"Mefistofele," with Chaliapin, Edith Mason, etc. Polacco conducting.
Friday, March 7th—"Cleopatra," with Mary Garden, Boklanoff, etc. Panizza conducting.
Saturday afternoon, March 8th—"Moussorgsky's" "Boris Godounov," with Chaliapin and a great cast, Polacco conducting.

Saturday night, March 8th—"The Jewess," with Rosa Raisa, Charles Marshall, Angelo Minghetti, Panizza conducting.

The Casino Theatre lends itself admirably for operatic performances. With a limited capacity of approximately 2400 seats, every one a comfortable opera chair, and a large equipment as fine as one of the best opera houses in the world, this beautiful playhouse at Ellis and Mason streets will come into its own on the occasion of the Chicagoans visit. The result of playing this organization in this theatre will mean operatic performances of the highest artistic standard, acoustically perfect and physically comfortable.

Present arrangements call for the seat sale for those subscribing to the entire list of four operas on Monday, February 4th. For those desiring tickets for two or more operas there will be available Monday, February 11th, and the general seat sale will start on Monday, February 18th. The prices for this engagement will range from \$3 to \$7.50, with box seats at \$10 each; government tax added in each instance. Mail orders will now be received by Manager Selby C. Oppenheimer in care of Sherman, Clay & Company, and will be filed in the order of their receipt, as per above arrangement.

PACIFIC MUSICAL SOCIETY

At the Fairmont Hotel on Thursday evening, January 24th, under the auspices of the Pacific Musical Society, a program marking the rare judgment of the President, Mrs. William Henry Banks, will be offered for the approval of the members. Associated with Mrs. Banks in the selection of the following program is Miss Rose Reidel-Calkins. The program will include the following numbers: Concerto, E minor (Cecil Burrell), Edna Horan, violinist, Helen McClary pianist; Vocal solo—(a) Der Wanderer (Schubert), (b) Allerseelen (Richard Strauss), Reuben H. Rinder, vocal soloist; Ellen Edwards at the piano; soprano solo—(a) Lascia chio Plancia (Handel), (b) Die Nacht (Strauss), (c) Mysterious Power (Mary Carr Moore), (d) "Nadschada," My Heart Is Weary (A. Gorin Thomas), Norma Garrett, soprano, Walter Frank Wenzel at the piano; violin solo—(a) Gigue (Geraldine de Andes), (b) Sun Rise Thru the Mists (George Edwards), (c) Rondino (Vicentepens), Edna Horan, violinist, Helen McClary at the piano; vocal solo—(a) Psalm XXIII, The Lord Is My Shepherd (Ivovaki), (b) Psalm XII, Elohim, Elohim, Why Hast Thou Forgotten Me (Bloch).
Ernest Bloch, acclaimed as the foremost composer of our day, has composed musical settings for three masterpieces of Jewish poetry Psalm CXIV, CXXXVII and XXII. All three reverberate the leonine voice of the people of Israel, and towers the majesty of the rabbi, the musician reawakens the sensations of vehement expansion, and energetic speech which is peculiarly his own. Bloch's imagination revels in many figured, animated frescoes in limitless landscapes teeming with impassioned life. This is peculiarly true of Psalm XXII as well as of his Hebrew Rhapsody Schelomo for orchestra and solo violoncello, which was recently performed by the San Francisco Orchestra with Horace Britz as soloist.

Miss Cecil Arden of the Metropolitan Opera Company will make an extended tour to the Coast next season. She has already been booked for thirty-two concerts. She will be heard in many places for the first time. Among them New Orleans, Atlanta, Dallas, Houston, San Antonio, Kansas City, Lincoln, Denver, and many others. On most of her recital programs she will sing "Carmen's Dream," a fantasy for voice and piano based on the principal themes of Carmen, and especially arranged for Miss Arden by Buzzi-Peccia. Miss Arden's teacher.

New York Musical Review

BY ANNA SCHULMAN

January 2, 1924.

Although all New York seemed engrossed in the joyous game of buying Christmas gifts, the musical season was not in the least affected, for the opera, recitals and symphony concerts were as well attended as though there were nothing else to do.

Olga Steeb, our own California pianiste, gave a brilliant recital and was enthusiastically received. Her playing showed careful phrasing, even, rippling tones and the audience expressed its delight at her playing by recalling her many times.

Moriz Rosenthal, absent from New York for seventeen years, played to a large audience comprising many celebrities. His playing is colossal. Many other pianists possess great technical powers, but he is unique in that he combines with it a rare delicacy and beauty of tone. The audience broke into rapturous applause and even cheers, and would not leave the hall until after the ninth encore.

Zimbalist, always a favorite, gave his second recital of the season before a packed house at Carnegie Hall. His playing is always a joy to his listeners.

Gogorza, formerly baritone of the Metropolitan, was heard in an interesting recital. His warm quality was particularly noticeable in the group of Spanish songs. The audience, which was composed of a great many of his colleagues, greeted him enthusiastically.

Nine orchestral concerts were given in one week: the Philharmonic, with William Van Hoogstraaten conducting, gave an all Tchaikovsky program at the regular Sunday night concert at the Metropolitan Opera House. The State Symphony, with Stransky, opened its Metropolitan series of six matinees; Rosenthal was the soloist at the first performance and was recalled seven times. The New York Symphony, under the baton of Walter Damrosch, gave a varied and interesting program; Lionel Tertis was the soloist and played the Bach cello concerto on the viola in an extremely fine way.

John McCormick gave his eighth recital of the season at the Manhattan Opera House before an audience of 4000 people, 2000 having been turned away. There were present many friends of the tenor who heard him on his first appearance in this country fifteen years ago on the same stage, when he appeared in the role of Alcindro in Traviata with Mme. Tetrazzini and Mario Sammarco. The program contained the usual group of Irish songs which aroused the audience to a very high pitch of enthusiasm. McCormick will give his ninth and last recital of the season next week.

The Wagnerian Opera Company, with the assistance of the State Symphony Orchestra under Stransky, opened its second season in New York with Die Meistersinger, Wagner's lyric comedy. The leading roles were sung by Desidor Zador, Robert Hutt, Editha Fleischer and Herman Weil. They are here for an extended engagement.

Feodor Chaliapin took his season's leave of a capacity audience at Carnegie, following the Russian basso's ten operatic appearances at the Metropolitan Opera House. His beautiful voice was heard in a varied program, which he announced as he sang. He sang several of the arias from those operas which he plans to give next year when on tour with his own company.

The Metropolitan Opera Company, with its dash and brilliance, is always the center of musical attraction. Ponsselle and Alfaro were heard for the first time this season in Andrea Chenier. Marta was revived with Alda and Gelli in the leading roles and giving a very vivid performance. On New Year's eve Antonio Scotti celebrated his twenty-fifth anniversary as baritone with the opera company. Tosca was given, in which Scotti sang the role of Scarpia and Jeritza sang the title role. The performance was followed by a special public ceremony on the stage, in which the flag of the city of New York

was presented to the singer by acting Mayor Hulbert. A supper and dance were given at the Hotel Biltmore in the singer's honor, attended by several hundred people prominent in the art and social life of the city.

Paderewski was heard in the dual role of composer and soloist with the New York Symphony Orchestra. He played his own concerto in A minor and Damrosch conducted his symphony in E minor.

Among the other artists heard were Dame Clara Butt, the English contralto; John Charles Thomas, the baritone; Frances Nash, Germaine Schmitzer, pianists; Metek Volk, Russian pianist; Phyllis Lett, a charming and successful soprano.

PAVLOWA IN OAKLAND

Following her successful San Francisco engagement, Selby C. Oppenheimer will present the incomparable Pavlova and her wonderful Russian Ballet organization with its symphony orchestra in the beautiful Opera House of the Oakland Auditorium on Monday and Tuesday nights. The entire company will appear in the transbay city, and reports indicate that the noted Danseuse will receive a remarkable ovation from her admirers in the Alameda County cities. Two special programs will be given. On Monday night the major ballets will be "Amarilla" and "Oriental Impressions," while the diversions will include the Glinka Mazurka, Saint-Saens "Swan," Minkus "Bolero," Strauss "Voices of Spring," Greig's "Anitra's Dance," Strauss "Blues Danube Waltzes," and the famous "Bachanale." On Tuesday night, "The Magic Flute" and "Old Russian Folk Lore" will be given together with the Liszt Rhapsodie, California Poppy, Warrior Dance, Holland Dance, Scene Danseante, Hindu Dances and the Gavotte Pavlova.

ELLEN EDWARDS JOINS PASMORE STUDIOS

During the absence of Dorothy Pasmore, who is on tour with the Pasmore Trio, W. Villalpando, the well-known cellist, will be in charge of her department in the San Francisco Conservatory of Music. Miss Ellen Edwards, the distinguished English pianist, is now on the piano faculty at the Conservatory. Miss Edwards recently appeared with the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. The Misses Ada Clement and Lillian Hodhead, founders and directors of the Conservatory, returned last week from a successful concert tour in the East. The radio concert at Hale's broadcasting station, which is given every month by the advanced pupils of the Conservatory, will take place on January 21st when the entire program will be devoted to the works of Bach and Handel.

ALCAZAR THEATER

Eugene O'Neill's big play, Anna Christie with its intimate dealing with life as it is and its clever thread of comedy is to be continued for a third week at the Alcazar with Pauline Lord in the title role, beginning Sunday night, January 20th. This production has made a decided impression on San Francisco theatergoers and the star herself and the members of her New York supporting company have been enthusiastically received. The same triumphs which this native-born actress scored in New York and London has been hers throughout the run in this city. The applause nightly for the star and George Marion in his inimitable characterization of "old Chris" has been the most generous witnessed here in a long time.

That Eugene O'Neill won the Pulitzer prize for this play has caused no surprise here. It is a cleverly written drama with much good fun and it gives Miss Lord an opportunity to do the finest acting she has witnessed this season on the local stage. Marion gives an impersonation of the Swedish sailor that could not be improved upon, and Mildred Beverly's portrayal of the woman of the street is a classic in itself. Thomas Chatterton, who for weeks prepared to take the other dominating role with the New York players, has more than fulfilled the expectations of his many friends and is doing noble work. The scenic features are a duplicate of the New York staging and the supporting players are in every way the equal of those seen on Broadway.

MUSICAL BLUE BOOK OF CALIFORNIA

NOW BEING PREPARED FOR PUBLICATION

The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

Editor Musical Blue Book of California
801 Kohler & Chase Building
San Francisco, Calif.

UKRAINIANS SURPASS ALL ANTICIPATIONS

(Continued from Page 1, Col. 2)

Her interpretation of operatic arias was not always in conformance with our ideas of traditional tempi, but the singer possesses an individuality and a style that permits liberties, and her Tosca aria certainly attained the climax which the composer intended it to reveal. The character of the voice is distinctly dramatic and its extraordinary vitality might be mistaken occasionally as somewhat hard, but in reality such is not the case. It is a flexible soprano of dramatic tendency, with an unusual range and with a clear, ringing timbre. Slobodskaja is a vocal artist one could hear again and again and rejoice in her unusual vitality.

Owing to other engagements, we were unfortunately unable to attend the second concert, but we hear that the hall was crowded to the doors. In fact, the enthusiasm aroused by this Ukrainian Chorus in San Francisco is such as to justify a third concert, which will be given at the Exposition Auditorium this (Monday) evening.

SYMPHONY ORCHESTRA IN THREE CONCERTS

(Continued from Page 1, Col. 4)

Polonaise in A (Chopin), Etude in E op. 10 (Chopin) and La Campanella (Liszt). This artist is vigorous, emotional and unusually temperamental. She plays with assurance and introduces ideas entirely at variance with our conception of traditional interpretations. However, she is a pianist of the highest rank, uses a great deal of deliberation, makes many so-called arctic pauses, but employs a brilliant and in the main faultless technique. Her personality exercises quite an effect upon her audiences adding to her success. The accompaniment, or rather the orchestral part, was played with finished musicianship by the orchestra under Alfred Hertz' direction.

The audience simply revelled in the melodious wealth of Tchaikowsky's Andante Cantabile, Grainger's Molly on the Shore, Elgar's March, Pomp and Circumstance, during which the La Waldrop furnished a very impressive organ accompaniment. The audience stayed to the last note and it was nearly eleven o'clock before the program closed.

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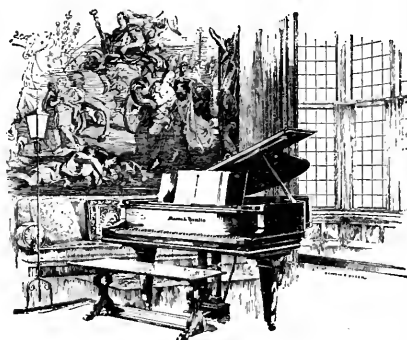
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SCHUMANN-HEINK'S GREAT INSPIRATION

Even Though the Diva's Extraordinary Voice Were Not as Resonant, Flexible and Youthful as It Was, Her Rare Interpretations Represent Such Intellectual Feasts as One Seldom Hears on the Concert Platform—Katherine Hofmann a Fine Accompanist

BY ALFRED METZGER

The concert given by Mme. Ernestine Schumann-Heink at the Columbia Theatre Sunday afternoon, January 20th, under the management of Selby C. Oppenheimer, was noteworthy for several reasons. In the first place the artist ranks among the greatest concert singers before the musical world today which distinguished place she has successfully occupied for a greater time than any other artist we know of. Secondly, Mme. Schumann-Heink retains the full force of her extraordinary artistry throughout the enviable record of her entire career. Thirdly, the Diva chose a program of such exceptional artistic distinction that it rivets the attention of every serious music lover and at the same time pleases the layman because of the variety and character of the compositions selected. Finally Mme. Schumann-Heink understands so thoroughly how to appeal to the emotions of her audiences that barely has the program begun when everyone becomes enthusiastic to a degree rarely witnessed at a concert performance.

The opening group selected by the eminent artist consisted of such incomparable works as the Armida Aria from Handel's Rinaldo, Erda Scene from Wagner's Rheingold, Brangaena's Call from Wagner's Tristan and Isolde and Die Allmacht by Schubert. Both as to the standard of excellence and difficulty of execution we can not think of any group of compositions superior to these, nor do we know of any artist who can invest them with the same virility, the same emphasis of their emotional intensity, nor the same conviction of their musical purpose than Mme. Schumann-Heink. The enthusiasm that rewarded the great vocal artist for the excellence and thoroughness of her interpretations was, indeed, well justified and proved that she has not lost one iota of her magnetism and artistic superiority.

Her second group of songs included Frühlingsnacht by Schumann, Widmung by Schumann, Gute Nacht by Franz, Sapphische Ode by Brahms and Six Gypsy Songs by Brahms. Here again one could hardly imagine a finer choice of select musical literature. To hear Mme. Schumann-Heink sing these compositions is to listen to an exposition of the highest form of vocal art which in itself represents a lesson since it simply can not be paid in dollars and cents. It is an experience so rare and so valuable that any vocal artist who deliberately misses to take advantage of such a golden opportunity is guilty of the grossest carelessness in his or her musical education. The spontaneous response which the audience was quick to bestow upon these matchless efforts of an artist of the highest repute is indeed a compliment to its intelligence and musical taste.

Finally Schumann-Heink with that generosity and kindness of heart which has endeared her to millions of people sang a group of compositions by American composers, thus adding immeasurable prestige to these missionaries of American art. Among these we found two exceptionally effective works by Ward Stephens, the apostle of the American ballad who continues to add gems to American musical literature. The titles of these songs which pleased the audience greatly were: Have You Seen Him in France, and Someone Worth While. There was also a composition by a California composer—Humphrey Stewart, formerly of San Francisco and now of San Diego—entitled Sweetheart which

delighted the listeners, because of its appealing poetry and human sentiment. There is No Death by O'Hara and Dreamland Gates, also known as Pirate Dreams, by Charles Hueter, formed the rest of this group. To have these songs interpreted by an artist like Schumann-Heink, who is able to add to them certain emotional values which even the composers did not think of, means a great deal besides the distinction of having such artists select the songs for interpretation.

The closing number of the program consisted of Ardit's famous Bolero, sung with incomparable grace and color by this matchless apostle of song. It was



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a rare distinction to hear such a great program interpreted by such an eminent artist and anyone who was not there certainly missed one of the finest feasts of music heard in this city for a long while. We sincerely trust that those who failed to be present at the first Schumann-Heink concert miss their chance at the second event yesterday afternoon, for if they did not they will surely regret their lack of ambition and appreciation of one of the world's truly great musical priestesses.

There is no artist before the public today, and we doubt if there ever was before, who can sway her audiences in the same degree that Schumann-Heink can. We noticed people that in the beginning seemed rather indifferent, either because they did not sleep well or because they failed to get the spirit of the occasion; but hardly had Mme. Schumann-Heink progressed along the course of the program when the faces of these people began to light up and soon they became some of the most enthusiastic listeners at the concert. This is a rare gift. It is

(Continued on Page 11, Col. 3)

GALLO CO. IN STANDARD OPERA REPERTOIRE

Alice Gentle Receives Great Ovation as Carmen at Opening Performance. New Artists Give Enjoyable Presentation of Rigoletto—Sara May Makes Excellent Impression in Title Role of Verdi's Aida—Butterfly, Tosca and Trovatore During the Rest of the Week

BY ALFRED METZGER

To appreciate the musical value of the annual visits of the San Carlo Grand Opera Co. it is necessary to realize the principal object which influenced Fortuoe Gallo to send his organization throughout the United States for several years, finally adding the greatest music centers of the country to the list of communities on the company's itinerary. That object consisted of giving the masses of the American people an opportunity to hear the famous works of the operatic repertoire at prices easily within their means, thus not only giving them a liberal education in musical appreciation, but to add thousands of converts to the cause of opera, increasing thereby the

sive organizations by comparison with the Gallo forces.

This year's San Carlo Grand Opera Co. season opened at the Curran Theatre on Monday evening, January 21st, with Carmen, Alice Gentle being the exponent of the title role. San Franciscans have learned to admire this truly brilliant artist during the last few years. The announcement of her appearance invariably guarantees a crowded house. During this season it will again be found that those performances during which Alice Gentle appears will attract the largest audiences. Truly an artist does not take kindly to the idea that he or she is specially identified with one role, for it prevents the management from giving him or her a chance to reveal versatility. Alice Gentle is regarded by thousands, and with justice, as the most convincing and the most effective Carmen on the operatic stage of America. And since the public always wants to see a role impersonated as nearly perfect as possible Miss Gentle's Carmen is always in demand.

She did not disappoint her admirers on this occasion. Each time we witness a performance of Carmen by Alice Gentle we find new and pleasing charms to admire. Her voice retains its pliant and ringing timbre. Her phrasing and acting is realistic and convincing. Her virility is an inspiration and her personal appearance adds effect and magnetism to the performance. The writers know of no artist whose impersonation of Carmen is as thoroughly in accord with his conception of the role than that of Alice Gentle. We are sorry we go to press too early to include also a review of Miss Gentle's Tosca which was given last Friday evening.

Gaetano Tommassini interpreted the role of Don Jose in place of Manuel Salazar announced originally. We are creditably informed that Salazar had a fit of temperament and rather than consider the position of his colleagues and his management permitted his personal prejudices to rule his actions. This sort of thing is nearly obsolete in America and the sooner artists discover this fact the better it will be for their reputation. Unfortunately, since the arrival of Tommasini deserves credit for jumping into the breach at the last moment and thus save an embarrassing situation. His voice is quite a vigorous tenor, but his histrionic ability leaves much to be desired. Mario Valle as Escamillo exhibited a resonant voice of fine timbre and showed himself to be an experienced vocal artist and a very painstaking actor. Pietro de Biasi, whose artistry is always dependable, employed his rich voice to give a convincing portrayal of Zuziga. Louise Taylor received considerable applause as Micaela and sang two arias with a pleasing sprightfulness. Frances Morosini and Anita Klitova interpreted the roles of Frasquita and Mercedes, while Natalie Cervi and Joseph Miller sang Remendado and Morales respectively. Carlo Peroni conducted with much animation.

Costumes and scenery were as usual in keeping with the Gallo productions and we wish to call special attention to the costumes worn by Miss Gentle which were not only rich and brilliant in design, but correct as to Spanish ideas. No doubt they are the Diva's property. It is, indeed, gratifying to occasionally find a character correctly costumed on the operatic stage.

Tuesday evening Rigoletto was presented and Mario Basiola in the title

(Continued on Page 11, Col. 1)

patronage of the more expensive companies. Taking this as a basis for judgment, it is necessary to overlook many handicaps which an organization thus economically conducted must necessarily present.

But while Fortune Gallo may be compelled to curtail the number of his chorus people, his ballet and his orchestra, and thus interfere somewhat with the general stage management and accuracy of ensemble he never stunts in the matter of principal artists, and while occasionally he does not always bring as many truly proficient operatic artists as he does at other times, there are always a sufficient number of them to give enjoyment to thousands of people who otherwise would be unable to hear these splendid operatic works presented in a manner sufficiently ambitious to make a lasting impression. It is for this reason that we cannot withhold from Fortune Gallo the credit of adding to the musical education of the country, even if it were only an opportunity he gives the masses to appreciate the magnitude of more expen-

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AT a great majority of all concerts this season, as for two generations past, the programs state: "The piano is the Steinway."

I am the Steinway piano. I do not believe that Sherman, Clay & Co., my Pacific Coast representatives, print this statement in a spirit of boastfulness. I believe that they use it, as I accept it, in a spirit of deep responsibility.

For consider what it means to me, the piano, thus chosen--not occasionally, but almost universally--to be the companion of all these artists on the concert stage. Violinists and vocalists trust me to provide the canvas against which they, as painters, may fling the colors of their art. Pianists invite me to render into gracious sound, those vast chords and melodies which exist only within their own brains and souls--until I speak for them.

Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

Nor is it sufficient that I simply perform as well on this occasion as on the last. Art does not stand still; neither may I. Every concert on every occasion is a new test, a new crisis, and a glorious new opportunity for me.

That is why it meant so much to me when the great Theodore Thomas wrote of me in 1879,



years ago, and will only change it in so far as "I consider the Steinway piano the best at present made, and that is the reason why I use it in private and also in all my public concerts," and was able to say of me again in 1898, "I gave the above testimonial nineteen

to say that the superiority of the Steinway piano to all others that I know of is even more apparent today than it was nineteen years ago."

That is why it means so much to me to have Paderevski say: "Whenever perfection is attained, progress is stopped; for there is no room for climbing when the summit has been reached. And yet, in your case, this law of nature seems to have been defied . . . Such a thing can only be accomplished by a sincere love of profession, and it is to this love of profession that I wish to pay my tribute of high esteem and admiration."

This is my responsibility, to see that every concert season finds me more gracious, more responsive, more endearing than the last. And always, I hope, shall I continue to be a very human piano.

Such is the meaning of the phrase, "the piano is the Steinway," and such is the spirit in which I stand upon this concert stage before you now.

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ALFRED METZGER

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TWENTY-THIRD YEAR

W. H. LEAHY RETURNS TO MUSIC

If the reports in the daily newspapers are correct W. H. Leahy has again taken an active interest in musical affairs in San Francisco and is devoting the historic Tivoli institution again to the service of that art. Possibly no news is more important to the musical profession and musical public than this, for it justifies one to expect that Mr. Leahy, with his energy, enthusiasm and executive faculty will solve the community in solving some of the musical problems that are still needing solution. In the first place it adds another temple of music to San Francisco's sadly neglected homes for musical performances. So far Jascha Heifetz inaugurated the Tivoli's new policy on Wednesday evening last in the presence of a crowded house. Mr. Leahy announces that he has engaged the Ukrainian National Chorus for four concerts beginning January 31st, and no doubt other announcements will follow in rapid succession. The Pacific Coast Musical Review heartily welcomes W. H. Leahy back into the musical arena of San Francisco and we feel assured that everyone who has the best musical interests of the community at heart joins us in this hearty welcome.

SIR HENRY HEYMAN HONORS HEIFETZ

Sir Henry Heyman, the noted dean of California violinists, acted as host at an informal but most delightful luncheon given in honor of Jascha Heifetz at the Bohemian Club Red Room on Wednesday afternoon. There were about fifteen guests present and every one, as is always the case when Sir Henry is host, had a most enjoyable time and appreciated heartily both the culinary and conversational features of this distinguished affair.

YOUNG PEOPLE'S SYMPHONY CONCERTS

The Pacific Coast Musical Review is happy to hear that Alice Metcalf has decided to resume the Young People's Symphony Concerts at the Exposition Auditorium with the San Francisco Symphony Orchestra under the direction of Alfred Hertz. These events are of extraordinary value to the public school students as they assist them in forming a taste for the best in music at a time when it does them the most good. These concerts can not possibly be too greatly encouraged and we trust that the public and the students will assist Miss Metcalf to make them the brilliant financial success which their artistic character justifies. The first of these events will take place next Wednesday, February 4th, when the program will be as follows: Overture to Fra Diavolo (Auber); Minuet, Parafandole from L'Arlesienne (Bizet); Suite No. 2 (Bizet), (Suite solo, Anthony Linden); Caprice (Kreisler); Norwegian Bridal Procession (Grieg); The Swan (Saint-Saens); (Cello Solo, Walter Ferner); Wedding March (Mendelssohn).

JASCHA HEIFETZ ATTRACTS THOUSANDS

Eminent Violin Virtuoso Gives Two Excellent Programs and Arouses His Large Audience to the Highest Pitch of Prolonged Enthusiasm

BY ALFRED METZGER

Jascha Heifetz, the excellent and famous violin virtuoso, who has been heard on previous occasions, appeared in San Francisco at the Curran Theatre on Friday afternoon, January 18th, and on Wednesday evening, January 23rd at the Tivoli Opera House. On both

occasions the house was crowded and on the latter people were sitting on the stage. Both events took place under the direction of the Elwyn Concert Bureau. It is easily understandable why Heifetz should retain the drawing power that have characterized his appearances in America ever since his debut in New York. In the first place his tone is so velvety and pure and his technique so accurate and impeccable that one can not help but feel astounded at the ease and playful lack of effort with which he overcomes the greatest of obstacles.

Mr. Heifetz is essentially a poet of the instrument. He studies the compositions from every angle, and while he seems to pay special attention to faultless and clean execution, he does not neglect the emotional side of a work. Heifetz plays at all times with all his heart and all his soul and does not forget the head in the meantime either. And because of this truly wonderful accuracy and poetic coloring he has established for himself a following in this country which but few artists can equal and none can surpass. Inasmuch as we already published both programs in these columns it is hardly necessary to again print them at this time. Suffice it to say that the audience displayed its usual enthusiasm, demanding many encores both during and after the conclusion of the program and Heifetz with his well known generosity responded freely to the demands.

ELWIN A. CALBERG'S BERKELEY RECITAL

Elwin A. Calberg, formerly of the class of Wager Swayne, and during the past year or more studying with Elizabeth Simpson, the well-known pedagogue, who has been accredited by Mr. Swayne as an exceptionally efficient disciple of his mode of instruction, gave an excellent concert at the Twentieth Century Club House in Berkeley on Thursday evening, January 17th, under the management of Zanetta W. Potter. The hall was crowded to the doors and the enthusiasm that prevailed evidenced in no uncertain degree the high regard which the audience entertained for this exceptionally able and unusually talented pianist.

The program included works by Beethoven, Chopin, Ravel, Paderewski, Saint-Saens, Moszkowski, Schubert, Tausig and others equally representative of the highest form of piano literature, and interpreted them all with an intelligence and assurance worthy of the heartiest commendation. Mr. Calberg exhibits in his playing the force and virility of the sincere musician, and he also obtains the faintest and most poetic effects when the occasion demands. Naturally Mr. Calberg, being young, possesses the buoyancy that frequently causes him to be somewhat exuberant in his playing, but in the main he shows decided musicalship and natural adaptability. Mr. Calberg is getting ready to leave for New York to conclude his studies with some famous master and incidentally begin his professional career as concert artist. He possesses, thanks to the excellent preparation he has had under adequate masters, sufficient material to justify the prediction that he will be successful in his phrasing, as already stated, contains the elements of artistic perception. He certainly merited the hearty ovation which the large and select audience accorded him. The program was as follows: (a) Caprice on Airs from Four Seasons for Violin and Piano, (b) Scherzo Appassionata (Beethoven); (c) Ballade, G minor (Chopin); (d) Etudes Op. 25, F major (Chopin); (e) C minor (Chopin); (f) Impromptu, F sharp major (Chopin); (g) Polonaise, A flat major (Chopin); (h) Jeux d'Eau (The Frolic of the Fountains) (Debussy); (i) Lucille Scherzo (Leschetizky); (j) Nocturne, F major (Chopin); (k) Marche (Schubert-Tausig).

ALFRED METZGER.

FRANCES BOCKIUS AT S. F. CONSERVATORY

Miss Frances Bockius, head of the physical education department at the University of California, is now on the faculty of the San Francisco Conservatory of Music, where she is teaching folk and interpretative dancing. In the spring these classes will be held out of doors, so that they will serve the double purpose of exercise and recreation. A reception was held last Saturday evening in honor of Miss Bockius at the home of Miss Ada Clement, Lillian Hodghead and Rena Lazelle at the San Francisco Conservatory of Music, where a large gathering of friends as well as the faculty and students of the conservatory gave the artists a welcome that paid a tribute to the esteem in which they are held. A short program was rendered by Miss Clement and Miss Lazelle, presenting some of the numbers for voice and piano that had won high praise from the Eastern critics.

A NOVEL MUSICAL ATTRACTION

A musical attraction new to San Francisco audiences but already standing in high repute, that rendered by Emilie Linden and her "Symphonette," which is one of the prime features of the program at the Cameo Theatre. In her offering Miss Linden is assisted by Al. Nord, Charles Rushon, William Howarth, William Toye, Dan Williams and M. H. Hertz.

Miss Linden is an accomplished pianist, having studied abroad, and has been heard with great success in vaudeville, on the concert stage and in symphony orchestras. In assembling the "Symphonette" it was her idea to bring to motion picture theatres the symphonies at a cost in keeping with the financial powers of a photoplay theatre. That she has been successful is given adequate evidence at the Cameo, where the "Symphonette" has been running in the third week of its engagement and its popularity is heightened at each performance.

HAUNTED

BY ANIL DEER

"Hey! kids, don't let's play in this yard. They say the house is haunted, got ghosts 'n' everything, and they come out after dark and chase yer."

"Aw gee! Bill, I ain't afraid, are you fellers?" "N-naw, we ain't afraid, but it's time to go home anyhow."

Away they scamper, five would-be heroes, casting many fateful glances back at the old deserted, reputed haunted house. A house, which in its heyday, was a mansion with spacious grounds, the latter the attraction for the small army now in full retreat. Surrounded by a

aristocratic old cypress hedge and with other remnants of its former grandeur visible to the observing eye. There an old rose arbor with one remaining bush, which for lack of care, has reverted to a wild rose. Here the old sundial, and at intervals one glimpses the relics of staturary, rather startling too in the dim half light of dusk, even though one be braver than the deserters and truly entertains no belief in the supposed spectral visitants.

An old home, with stately columns and wide veranda, deserted, useless, practically valueless, because of a fear. Baseless as is must fear. To think of the home as it was, the happy haunts that resided there, the hopes and contentment, smiles, joys, hates, and apparently, whence came this fable of specters? What caused this blighting influence over all. Perhaps one member of the family perished in some frightful disaster, or may be unfaithfulness dwelt therein and was discovered, the misdeed may have occurred behind those oaken doors. Who knows, now? No one apparently, yet an aftermath of something evil this tale remains, and where a happy contented family should be dwelling, all is waste and decay.

Fearing away by fearful stories of headless phantoms, rattling chains, creaking floors and awesome moaning, sighing sounds, all calculated to cause the bravest heart to quake with fear. For, invariably the inference is, that the ghosts are malicious and unkindly inclined toward all humanity. Even innocent little children not being safe from their sinister intentions, and are friendly spirits? They would seem to be as probable as the reverse, and certainly more cheerful guests to entertain, if one be forced to be their host or hostess.

To be haunted, a pitiful state for house or human; unfortunate, therefore, the latter. There is a phantom which frights many teachers and artists. A vision which haunts and renders miserable moments which should be the happiest. The ghastly fear of unappreciation. Based usually on some unpleasant previous experience.

The teacher, who has labored with unreserved zeal to aid a pupil, expecting ultimate appreciation, only to meet with disillusionment, the pupil proving unworthy, that teacher thereafter will harbor a fear of like results in every case which comes under their tutelage. The artist, whether singer or instrumentalist, hesitates to present new and untold material to an audience, the phantom in this case a fear of a lack of audible applause.

The teacher, so haunted, loses a most valuable asset, enthusiasm; the artist is robbed of the joy of discovery, growth and presentation. Loss and depreciation on all scores. Needless, for appreciation always exists, the mistake lies in that we are inclined to specify how and from whom it shall be received. The truth is one never knows from whence it is coming, the only surety is it will not come down the path watched but from an unexpected direction. Humanly all are desirous of selecting the ways and means by which aid appreciation shall be given; this is wisely denied us. Yet appreciation is always our allotment, providing we in turn are rightfully entitled to it.

Retain enthusiasm, strive always for the best, but refrain from the mistake of thinking one can force whence will come recompense. Enjoy each lesson given; it is possible; be an explorer and discover new lands; live each moment, and when the path watched but from an unexpected direction. Humanly all are desirous of selecting the ways and means by which aid appreciation shall be given; this is wisely denied us. Yet appreciation is always our allotment, providing we in turn are rightfully entitled to it.

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Ret

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

The concert given by the San Francisco Symphony Orchestra Thursday evening, January 17, in the Morris E. Daffey Memorial Auditorium was par excellence! Just the name Alfred Hertz brings response, his appearance bringing a storm of applause each and every time he came upon the stage. The orchestra, with its eighty-five members, completely filled the stage in the auditorium. At the conclusion of the second number, the great Schumann Symphony No. 4 in D Minor, the applause was so lasting that the members of the orchestra arrived in acknowledgment. In the Hall of the Mountain King from Grieg's Peer Gynt Suite No. 1, was repeated, it was received with such enthusiasm, the audience refusing to let the program continue. Schubert's inspiring Military March, which was the concert to a close, the audience, however, refusing to leave their seats without a recall number which was granted with the playing of the Star Spangled Banner, the orchestra standing. This concert was the third of the series the San Jose Musical Association offered, which will go down as memorably in local musical annals. The program in full: Overture to The Marriage of Figaro (Mozart); Symphony No. 4, in D Minor (Schumann); Peer Gynt Suite No. 1 (Grieg); Military March (Schubert). The next offering of the Musical Association is the Chamber Suite Society of San Francisco, which will appear on concert February 14th.

A group of pupils of Leroy V. Brant, director of the Institute of Music, appeared in recital Wednesday evening at the conservatory, meeting with great success. Olive Hanger, Selma Simonich, Ruth Harris, Lila Morris and Mammel Alvermaz, pianists, gave the interesting program. They were assisted by Henry Ariana of the violin department. An announcement was made that a series of recitals would be given during the spring.

Warren D. Allen, organist of the Stanford University Memorial Church, gave an interesting program on Sunday afternoon at the vesper choral service. The Magnificat and Nunc Dimittis (Roland Diggle), and Rheinold Evening Hymn was sung by the choir. Mr. Allen played Handel's Fourth Concerto at the beginning and the Fifth Sonata by Mendelssohn at the close.

On Tuesday, January 29, Mr. Allen will give the following program: Tempo di minueto (Harry Benjamin Johnson); Where Wild Roses Grow (Charles Frederick Stuyvesant); Algerian Sketch (R. S. Stoughton); Minuet in G Major (Beethoven); March from Tannhauser (Wagner).

A series of Sunday evening recitals is being given at the Hotel Vendome through the courtesy of Mr. F. Tegler, resilient owner. The first recital was under the direction of Edwin Ferguson, the well-known tenor, who was assisted by Leta May Wilmet, pianist; William Sykes, violinist and Rose Van Valin, cellist. Mr. Ferguson prefaced the number with explanatory talks touching on the origin or thematic background, which added greatly to the already interesting program. At the conclusion of the program group singing of old-time songs concluding with America brought to a close this first event, which gives promise of becoming more popular each week. The following numbers were given: Farewell to Cucullini (Kreisler), played by the trio; (a) Mary (T. Richardson), (b) Great Peace Have They Which Love Thy Law (James Rogers), Edwin Ferguson; Then You'll Remember Me, from the Bohemian Trio; Kashmiri (Sowerby); Choral Love Lyrics (Amy Woodforde Flinden), (b) Her Rose (Coombs), Edwin Ferguson; The End of a Perfect Day (Carris Jacobs Bond), Trio.

The American Guild of Organists presented Allan Bacon in recital at the First Methodist Church, Monday evening, January 21. This was the first recital given under the auspices of the local chapter since it was made a separate chapter of the guild, and the first of a series to be given by members of the chapter during the spring and summer months. The program on this occasion consisted of characteristic compositions of the modern composers. Mr. Bacon has for some years past given his influence towards the recognition of the American composers, he contending that in this country there are writers of merit equal to those of any of the continental composers. He performs the compositions of Americans and has written several articles appearing in musical magazines urging recognition of the genius found in this country. Mr. Bacon's program on Monday evening was as follows: Toccata in D Minor (Hector), Madrigal (Sowerby), Choral Improvisation (Karg-Elert), The Girl with the Flaxen Hair (Debussy), Allegro from Second Symphony (Vierne), A Legend of the Desert (Stoughton), Prae-ludium (Jannfelt), Marche Nocturne (MacMaster), Sicilian Bagpipe (Yon), Concert Overture in B Minor (Rogers).

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The Musical Research Club, recently organized, held its semi-monthly meeting January 18th at the Ehle School of Music. The following officers were elected for the year 1924: Miss Viola Bingham, president; Joseph Foley, vice-president; Mrs. Annette D. Maci Donald, secretary-treasurer. The club is under the leadership of Victor Ehle, who at this meeting gave a talk on the history of the organ.

NEW DEPARTMENT AT ARRILLAGA

An important recent development in the activities of the Arrillaga Musical College is the addition of a Department of Dramatic Art and Dancing. Birdena Leaneor Tuttle is in charge of the former, and her many recent appearances in San Francisco have endeared her already to the general public. Her course of teaching in dramatic art includes the principles and philosophy of expression, preparation for the arts of teaching, acting, and reading, repertoire for professional work, classes in the interpretive study of literature, and the development of a cultivated, pure English speech. Mrs. Tuttle, from her long experience in teaching these lines, is ably fitted to develop the new department of the well-known Arrillaga Musical College.

The dancing course will be given by Virginia Reed, a graduate of the Edith Colman Noyes School in Boston, and a pupil of other instructors, such as Gertrude Colby of Columbia University, and the well-known directors of the Denishawn studios. Her work is well known to the general public as a member of the Portia Mansfield Dancers on tour, and in San Francisco at the Granada where she appeared in the recently sold Petroff. Her course includes every form of dancing, from the expressionistic to the technical, and is designed to interest students from the beginning to the highest reaches of the art, both children and adults.



Mme. Isaura Quiros de Arrillaga, soprano, has resumed her teaching at the Arrillaga Musical College after an absence of some time at her former home in Mexico. Her two appearances in Spanish songs and Spanish costumes since her return have recalled her charming art to the public of San Francisco; the first in the fall opening concert given by the faculty of the college, and the second at the artistic reception given to Monsieur Edouard Deru, famous Belgian violinist.

Mme. Arrillaga came to San Francisco in the summer of 1921, a singer of much renown and popularity in Mexico, and was engaged to teach at the Arrillaga Musical College while on tour, having met with much success in the South. Her early studies were conducted privately in Mexico City after which she attended the National Conservatory, from which institution she graduated with highest honors, as a pupil of Professor Ricciardi Marín. After completing her studies there she went to Italy and for a short time continued her work under Italian masters, returning to Mexico City, where she established herself as a teacher, and also sang as a member of the Mexican National Opera. Mrs. Arrillaga is a successful exponent of the Italian Bel Canto and her results bear out the unquestioned superiority of her method. Mrs. Arrillaga's host of friends and faithful students are greeting her return to the teaching profession with great enthusiasm.

The Joseph George Jacobson's piano-class will give its next recital on Friday evening, February 1st, at the Baldwin Studios on Sutter street. Those who will participate are: Marion Ford, Gladys Boys, Marion Patricia Cavanaugh, Gladys Ivaellie Wilson, Myrtle Edna Waitman, Vera Adelstein, Margaret Lewis, Florence Reid, Rebecca Nacht, Emily Walter and Sam Rodetsky. Besides several two-piano numbers Myrtle Harriet Jacobs and Clara Bercevic, the latter a pupil of Giuseppe Jollain, will play a piano Sonata by Mozart.

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"O Cara Memoria"	Servais
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Spring Song	Mendelssohn
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At the popular concert of the San Francisco Symphony Orchestra, to be given next Sunday afternoon in the Curran Theatre under the leadership of Alfred Hertz, Walter V. Ferner, principal 'cellist of the orchestra, will make this first appearance this season in the capacity of soloist. Ferner is now in this third season as solo 'cellist of the symphony, having formerly occupied similar positions with the Chicago Symphony, Los Angeles Philharmonic and Berlin Philharmonic, and since coming to San Francisco has rapidly won the admiration of music lovers and symphony patrons. At Sunday's concert he will perform the difficult Servais fantasia "O Cara Memoria, a work which has not been heard in San Francisco for a number of years.

The strictly orchestral portion of the program is made up of well established favorites, the numbers listed being the overture to Wagner's Flying Dutchman, the orchestral suite from Bizet's Carmen, Liszt's famous Second Hungarian Rhapsody, the Valse Triste of Sibelius, Mendelssohn's two well-known Songs Without Words, the Spring Song and Spinning Song and the ever-welcome William Tell Overture of Rossini.

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The ninth pair of regular symphony concerts, to be given Friday and Sunday afternoons, February 8 and 10, will bring Moriz Rosenthal, the distinguished pianist, as soloist. Rosenthal returned to America this winter after an absence of seventeen years, and his appearances throughout the East in recital and with orchestra have been reported as the musical sensation of the season wherever he has played. His performance with the symphony and a recital on the evening of February 11 will be Rosenthal's only appearance in San Francisco this season, and judging from the tremendous advance demand capacity audiences will be on hand at all three performances. For the pair of symphony concerts he will perform the B flat minor concerto of Tchaikowsky.

Another interesting feature of this pair of symphonies will be the production of the first two movements of Gustave Mahler's mammoth Symphony No. 2. In programming the first two movements of this work Conductor Hertz feels that symphony patrons will appreciate the opportunity to acquaint themselves with at least a portion of symphony in advance of its entire performance at the Spring Music Festival in March. The last three movements of this symphony require a greatly augmented orchestra, soprano and contralto soloist, organ and mixed chorus, which makes a performance of the work in its entirety impossible in the Curran Theatre. The remaining number announced for next week's concerts is the Richard Strauss symphonic poem, "Don Juan."

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The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

Editor Musical Blue Book of California
801 Kohler & Chase Building
San Francisco, Calif.

MME. MARRACCI'S NEW STUDIO

Madame Marracci, the well-known artist and teacher, announces the removal of her studio to her residence, 2745 Van Ness avenue. Madame Marracci is well and favorably remembered from her appearances in grand opera in this city during the time when she scored great success at the old Tivoli Opera House; she also scored great successes in Italy, Germany, France, United States and South America; in the latter country she was associated in the same company with Tetrazzini and Caruso. Wherever she appeared she obtained the praises of critics and public. She has been active in San Francisco for a number of years and those most familiar with her work are enthusiastic about her. Madame Marracci succeeded to have students placed in the Metropolitan Opera Company and was praised by the impresario through telegram for perfect work done by students. Madame Marracci has the fortune of possessing endorsements from Madame Tetrazzini, Tito Ruffo, Bonci, etc., which say that with her excellent method her pupils are sure of a teacher of merit. A class for children are taught by her daughters, which are known as the Marques Sisters so as not to interfere with her teaching.

MRS. WHITCOMB'S PUPILS RECITAL

Mrs. Pearl Hossack Whitcomb, the well-known vocal teacher, is to be congratulated on the success of her well-trained pupils who gave a delightful program at the Fairmont Hotel on Saturday afternoon, January 12th. The participants were: Miss Louise Killilea, Fernando Ybarra, Miss Harriette Murton and Mrs. Frank Ward, and each of these exhibited voices of excellent timbre and sang in a manner to display judgment of interpretation and consciousness of diction. They all were enthusiastically applauded and their audience showed its cordial attitude in a manner that proved a decided compliment to pupils and teacher alike. Miss Irene Miller, pianist, played all the accompaniments as well as a few solos, revealing taste and skill in both her solo and accompanying capacity. The complete program was as follows: Nocturne for left hand, Op. 9 No. 2 (Schubert), Mazurka, Op. 6 No. 1 (Chopin), Miss

Irene Miller: Voi che Sapete (Mozart), Calm as the Night (Rohm), Miss Louise Killilea: "E Lucevan Le Stelle", from Tosca (Puccini), Crying of Water (Campbell-Tipton), Mr. Fernando Ybarra: Under the Greenwood Tree (Dr. Arne), "Summer Iscumen in" (Oldest Known English Song), When I Was Seventeen (Swedish Folk Song), Miss Harriette Murton: Consecration (Manney); The Violet (Mozart), The Last Song (Rogers), Mrs. Frank Ward: Ballade Op. 24 (Grieg), Miss Irene Miller: Vorwurt (Schumann), Der Himmel hat eine Thrane gerweint (Schumann), Miss Louise Killilea: "Charmant Oiseau," from Perle du Brasil (David), Miss Harriette Murton: O Mio Fernando, from La Favorita (Donizetti), Mrs. Frank Ward: Ah Moon of My Delight (Lehmann), Ay, Ay, Ay (Creole Song), Ojos Tapatis (Mendez), Mr. Fernando Ybarra.

WANG DELIGHTS MANY AT CASINO

The Hartman-Steindorff Opera Company made a choice when they decided to put on the old favorite comic opera Wang at the Casino last week, for it attracted the largest houses yet enjoying the entertainment at productions at the Casino Theatre. Ferris Hartman in the title role succeeded in obtaining every particle of fun from this grateful part and created storms of mirth with his topical verses and ingenious comedy scenes. Lavinia Winn was unusually piquant as the young crown prince of Siam singing her various solos with fine taste and careful enunciation and phrasing and looking as charming as ever. Harriet Bennett, having a somewhat minor role, did the utmost she could with it and sang her solos with excellent voice and splendid expression. Robert Carlson sang also with his usual verve and resonance of voice. John Van had to content himself with a very brief role and whatever he did was done with that smoothness to which one has become accustomed.

The rest of the cast fitted in excellently and acquitted itself with credit. Chorus and orchestra under the able direction of Paul Steindorff also gave great satisfaction. The bill for this week is the Prince of Filsen, one of the finest comic operas ever written and quite modern in many respects. It should attract even larger audiences than Wang.

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SIGNIFICANCE OF GREAT SPRING FESTIVAL

Will Go Into Musical History as America's Foremost Recognition of Beethoven's Ninth Symphony Centennial

The San Francisco Spring Music Festival will take rank as America's leading Beethoven centennial according to those in charge of the joint undertaking of the City of San Francisco and the Musical Association. The entire series of four concerts will be given in the Exposition Auditorium during the last week of March, coming to a climax in the mammoth presentation of what is conceded as Beethoven's greatest work—the Ninth Symphony.

The Ninth Symphony, which has never before been presented in San Francisco, will utilize the full San Francisco Symphony Orchestra, enlarged to 125 pieces, a soprano, contralto, tenor and bass soloists and the great mixed chorus of 500 or more voices. It is believed that the rendition of this closing number of the festival will prove one of the most impressive musical events in the history of the West.

The Ninth Symphony is also known as the Choral Symphony in D Minor and was completed in 1823, being dedicated to the King of Prussia. It was first produced in Vienna in 1824. A pathetic story is told of how Beethoven, then failing in health, sat through the entire program but was unable to hear the music which was to do much to make his name immortal.

It is pointed out that the theme of the Ninth Symphony is particularly appropriate at this time as it makes one of the most fervid appeals ever set to music of peace among mankind. The concluding section is entitled the "Closing Chorus of Schiller's 'Ode to Joy'." The term "musical drama" has been coined by some critics to describe this monumental work.

Wagner in his estimate of Beethoven's work had declared that it was inevitable that the latter should have reached a point where instrumental forms would prove too feeble an utterance for his colossal conceptions and the personal and human appeal of the human voice would have to be added to the more subtle voices of the orchestra.

Both the words and the music of the Ninth Symphony are recognized as being remarkable for their intensely spiritual uplift. While the symphony does in some ways present itself in a two-fold character, symphony with attached chorus, capable of separation either in performance or analysis, the first movement is in fact a spiritual preparation for the apotheosis of the choral section, and to separate them would be, it is declared, to disfigure one of the most consummate expressions of genius known to art.

Alfred Hertz, conductor of the San Francisco Spring Festival declared this week that the work of organizing and rehearsing the big chorus is going ahead rapidly. The rehearsals are being held in the assembly room of the Girls' High School and Chabot Hall in Oakland on Monday and Thursday nights for women and on Tuesday and Friday nights for men.

LEGINSKA AND THE MUSICAL POLICEMAN

When Ethel Leginska arrived in San Francisco to fill her engagements with the Chamber Music Society her piano had failed to arrive as scheduled. She arranged with a certain well-known piano house to practice temporarily in their piano department. Leginska does most of her work in the quiet hours of the night, and received permission to work in the show room of this store until midnight. Everything was going beautifully until about 10 o'clock in the evening when the janitor of the building, who had evidently not been informed of the situation, told her to get out. Leginska, claiming authority to remain, refused. Thereupon the janitor turned out the lights. This did not bother an artist like Leginska who was already blind. Thereupon the janitor shortly returned with a stalwart policeman. Now Leginska is petite, while the policeman was a big, strapping member of the force. The rest is best told in Leginska's own words:

"I was so surprised to see a handsome policeman and so kind-looking that when he told me to leave I asked him if I couldn't play a little piece for him. So I played him Chopin and he leaned on the piano and ate it up. Then I played Liszt and he begged for more.

"The janitor, who was fussing around in the back-ground, asked him if he was going to leave me out. 'Not on your life,' replied my stalwart friend, 'a girl who can play like that can make music for me as long as she likes.' So I explained to him that I had permission to remain until midnight, but he was so nice that, to save him further embarrassment in his line of duty, I agreed to leave. Whereupon my musical knight-errant escorted me personally, and under his protection, to the door of the Chancellor where I am living. I had always heard that San Francisco was a highly cultured musical city, and I certainly had not imagined when I discovered that even the policemen have a love and understanding for the musical classics, though I can't say as much for the janitors, who evidently still require some uplift."

Leginska's recent triumph with the Symphony will undoubtedly be repeated and augmented when she appears with the Chamber Music Society at Scottish Rite Hall, Tuesday evening, January 29th.

CHAMBER MUSICAL CONCERT TOMORROW

Ethel Leginska, the original and dynamic pianist, is making her first visit to the Pacific Coast. Although she has appeared only once so far on the Pacific Coast, she took the large audience of 10,000 people by storm at her recent appearance with the San Francisco Symphony at the Civic Auditorium and has since repeated this triumph in Los Angeles and the Southland, where the musical public was simply wild about this unique and splendid artist. Her next appearance in San Francisco will be on next Tuesday evening, January 29th, when she will be the visiting artist at the fourth concert of the delightful Chamber Music Society's series. It is an open secret that Leginska prefers chamber music to any other form of the art, and although great as a soloist, her biggest fame as a performer is in this particular line.

She will be heard on Tuesday evening in two numbers ideally suited to her style and temperament; the first being the charming, romantic Trio of Weber in G minor, for flute, violoncello and piano, and the other number being the new and fiery quintet for piano and strings by Nandor Zsolt, probably the most prominent and distinguished of the younger Hungarian school of composers. These two works form a marvelous contrast and will serve as a means to exhibit to San Francisco Leginska's wonderful powers of repression and expression. Between these two numbers the distinguished string quartet of the organization, Messrs. Persinger, Ford, Firestone and Fernald, will be heard in the beautiful D minor quartet of Schubert, which contains the beautiful movement based on his song Death and the Maiden.

Owing to the rule of the Chamber Music Society to commence their concerts promptly at 8:15 o'clock and to the fact that the Chamber Music Society's Trio it is requested that patrons kindly arrange to be seated promptly at 8:15 o'clock, when the concert begins.

AUDITORIUM SYMPHONY CONCERT

Unusual interest is manifested in the fourth popular concert of the San Francisco Symphony Orchestra. Alfred Hertz, conductor, is to take place at the Exposition Auditorium on Tuesday evening, February 5, at 8:20 o'clock, under the direction of the municipality, the reason being that the soloist will be Josef Schwartz, the famous baritone. Schwartz created a veritable sensation when he first appeared in America in this city two years ago with the Chicago Opera Company, his Rigoletto being pronounced a masterpiece. He will sing, with the orchestra, works of two widely different schools—the Prologue to I Pagliacci and Wolan's Farewell, from Wagner's Die Walkure.

Conductor Hertz will open the program with Rachmaninoff's Prelude in C sharp minor and following with two movements from Dohnanyi's Suite, Op. 19. The latter portion of the evening will be devoted to Wagner's work, the Prelude to "Lohengrin," the "Ride of the Valkyries" and "March Fire music" from Die Walkure. Chairman J. Emmet Hayden, of the Auditorium Committee of the Board of Supervisors, announces that the customary popular price will prevail, seats ranging in price from 25 cents to \$1, with a large demand at Sherman, Clay & Company's.

SYMPHONIC ENSEMBLE CONCERT

The change of one number in the program of the Symphonic Ensemble next Tuesday evening at the Bohemian Club will reveal a true novelty to San Francisco. The Mozart-Bethoven Variations will disclose the individual beauties of each composer and in his arrangement Beethoven chose the duet from Mozart's "Marriage of Figaro," which foundation gave him a wide play for invention. It will be played by Max Gerna, cello, and Charles Hart, piano, the other announced numbers, directed by Alexander Slavsky, to remain unchanged, opening with the Milhaud "Printemps" symphony, followed by the Bach "Concerto," No. 5, for flute, cymbal and violin, the "Variations" and closing with the Gade "Octet."

WARFIELD THEATRE

On Saturday, January 26th, the Warfield Theatre opens a limited engagement of the screen version of the character O'Neill's great American drama, Anna Christie. Acclaimed as the one outstanding dramatic triumph of the past two years on the screen of America this tremendous story of a girl who has sinned and who is reclaimed through a great love is a picture that has everywhere been a keen delight. For the first time its editorial history the Chicago "Tribune" recognizes a motion picture and to Anna Christie devoted a column of praise.

Bianche Sweet has been chosen by Thomas H. Ince for the character of Anna. George Marion will play his original role of Chris and William Russell will be Matt Burke of the stage. On the stage there will be no other company of forty players with the final appearances in San Francisco of Winnie Baldwin. Among the actresses are Edna Covey and Sister, Muriel Hansen, Alex Percell and the always capable Lipschutz and his music masters.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What are pedal tones on the trombone?—T. C. S. The fundamental tones or ground-tones of the harmonic series of the different positions of the slide. Pedal tones are considered as outside the true compass of the trombone, but skillful players can produce them in the first four positions. They are seldom used.
2. Is there any difference between a tam-tam and a tom-tom, or do both words refer to the same instrument?—E. J. These terms are used indiscriminately to refer to the gong. But they are also sometimes used to refer to a kind of primitive drum played by savages, or Orientals.
3. What is meant by timbre?—K. W. G. Quality of tone, called also color, and clang tint. It is that property of tone which enables us to distinguish a violin for instance, from the human voice, or a piano from an organ.
4. Is it a help to follow the score while listening to the rendition of a composition, and would you advise a student to cultivate such a habit in order to develop musicianship?—L. P. Y.

It is certainly a great help to the technical understanding of a composition to follow the score during its performance. I should advise any serious student to cultivate the habit of following the score, and be very careful not to become so engrossed in following the notes as to neglect to follow the sounds. Eyes and ears should be equally alert and he should strive to see with his ears and hear with his eyes. The practice of following the score, if consistently and regularly carried out, cannot fail to develop the student's musicianship.

5. I would like to learn about a composition called "Consecration of Sound." Can you give me information about it?—B. O. F. Ludwig Spohr's fourth symphony, F major, Op. 86, bears the title "Consecration of Sound." This is no doubt the composition you refer to. It is one of Spohr's principal works and is a notable example of program-music. It was inspired by a poem of Carl Pfeiffer, entitled "Die Weihe der Töne" (Consecration of Sound); whence the title of the symphony.

[Note—I gladly publish the following letter giving more information to a question, mentioned therein, than I was able to find. I am always pleased to receive such communications and I invite my readers to amplify my answers or to correct them whenever they require it.—Question Editor.]

Philadelphia, Pa., January 10, 1924.

Question Editor,
Pacific Coast Musical Review,
Kohler & Chase Bldg.,
San Francisco, Calif.

Dear Sir:

Just a line to say that I believe your answer to Question No. 1 in the issue of December 31st is incomplete, although correct as far as it goes.

Rubins is also the name of a very beautiful opera seldom heard in this country, by Marchetti, an Italian, and produced, I think, about 1835. Possibly I am wrong about the date. But I know that I am right about the opera because I played in the orchestra at a production of it at the Grand Opera in Los Angeles by the old (now defunct) Lombard Opera Co. at the Auditorium during the spring season in 1915. I remember that the music from which we played was very old; in many places the lines of the staff had faded out leaving the notes suspended in mid air, so to speak.

I also believe that Victor Hugo's story is the foundation of the libretto.

There is an aria in 4/4 movement in the last act which is strangely reminiscent of a well-known Strauss waltz theme, the name of which escapes me. Can it be possible that the waltz king who came later than Marchetti succumbed to moments of "borrowing."

I wish to thank you for your question column. It is very well and ably edited. It is one of the features of your paper which influences me to renew my subscription from year to year although I find myself at some distance from its locale.

Yours sincerely,

VICTOR GEOFFRION,
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WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los Angeles, January 22.

A very busy week and one filled with music has just come to a close and a new week replete with many choice attractions is ahead of Los Angeles music lovers. Foremost among the recent musical events was the six performances at the Philharmonic Auditorium, of John Philip Sousa and his band. Having gained and maintained the title of "March King" and for many years devoting his time and talent to service for the Government not only producing stirring music himself but training others for the work and organizing bands almost over night for service during the world war. His name stands high among the famed musicians of today and for this tour he has gathered about him a group of efficient artists who are thrilling vast audiences throughout American with their magnificent programs of not too classical proportions containing many numbers composed by the great Sousa himself.

Several soloists shared honors with Lieutenant Commander John Philip Sousa in the series of varied programs presented here. Miss Nora Fauchald, soprano; Winifred Bambrick, harpist; John Dolan, cornet; Meredith Willson, flutist—all delighted their hearers with their incidental numbers.

Schumann-Heink, the incomparable, returned to the Philharmonic Auditorium on last Friday evening to triumph in another recital of song. She was again assisted by charming Florence Hardeman, violinist, and Katherine Hoffman, efficient accompanist. The diva always attracts a capacity house and in this her second appearance in a week she sang to a crowded stage as well as a full house. Her program comprised groups of German songs, wherein Schubert, Beethoven, Reichardt and Mendelssohn-Bartholdy were represented and a more modern program, including There Is No Death (O'Hara), Sweetheart (Stewart) and Kerry Dance (Malloy).

Miss Hardeman delightfully rendered Variations (Tartini-Kreisler), On Wings of Song (Mendelssohn-Achorn), Caprice Basque (Sarasate) From the Canebrake (Gardner), Berceuse Slav (Neruda), Mosquito Dance (Henriquez).

Jeanette Rogers, that charming demure flutist of Grauman's Metropolitan Orchestra, is doing a lovely solo number at the theatre this week. She is presenting the "Les Echos D'Alsace" by Ruquay, with the orchestra accompaniment, in a truly beautiful manner. Her technique and tone display is truly artistic musicianship. Other soloists appearing on the musical program at the Metropolitan are Mrs. Lucia Lariaia, harpist; Pietro Brunelli, tenor, and the Metropolitan Brass quartette.

Ilya Bronson, first cellist with the Los Angeles Philharmonic Orchestra, is kept busy with his duties in the orchestra and many concert engagements. During the past year he has been directing the newly organized



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Symphony Club of seventy members which meets every Wednesday evening at Choral Hall in the Philharmonic Auditorium. This club was formed by amateur and professional musicians for the purpose of studying the symphonies. There are also discourses on the symphonic works. Mr. Bronson directs the rehearsals skillfully and scholarly. This club affords an exceptional opportunity for all musicians to become acquainted with the greatest of orchestral works.

The Opera Reading Club of Hollywood were entertained with an impressive concert presentation of Haensel and Gretel at the last regular meeting on January 7 with Elinor Mario, mezzo soprano, a newcomer from New York, in the Gretel role. Dr. Nagel gave the analysis of the opera in his customary adroit manner. On February 4 the club and friends of Hollywood will have an exceptional treat in hearing the opera Lehergrin discussed and the leading roles sung by well-known resident artists. Flora Meyers Engel, soprano; Claribel Patton Wallace, contralto; Edward Novis, baritone; Leslie Brigham, bass, will be the supporting cast for Dudley Chambers in the title role. This will be a performance extraordinary and is heralded with much interest by all Hollywood.

The Glendale Community Chorus at its last meeting was unusually favored by having present in the audience three tenors who were called upon to sing solo numbers extemporaneously in the absence of the announced soloist, Mr. W. R. Guiberson. His baritone voice has delighted many audiences in the past few months since he came to Southern California but he was unable to appear at this time on account of illness. The soloists, who sang in Mr. Guiberson's stead, were Dr. Joseph Marple, Spencer Robinson, Glendale's singing mayor, and H. S. Robinson, soloist, of the First Methodist Episcopal Church of Los Angeles. An interesting coincidence was the fact that all three singers have served as soloists in the same church at different periods.

Glendale joined the ranks of Southern California communities which are promoting community choruses and community sings on Thursday evening, January 17, when the first of a regular series of these events was held at the old Glendale High School Auditorium. A large and enthusiastic audience joined heartily in the singing under the direction of Alexander Stewart whose services as director and organizer of the Community Chorus have been arranged for by the Glendale Community Service in co-operation with the Civic Music and Art Association of Los Angeles, of which he is the Executive Director.

It is the intention to make these events of educational value as well as a means of promoting community spirit, introducing familiar opera choruses as well as other choral selections of not too difficult character. In this connection Mr. Stewart says: "It has been found that the people who attend these Community Sings gradually develop a desire to sing more pretentious music and community leaders, therefore, while not neglecting the familiar songs, are gradually introducing simple four-part choruses along with the other selections. Care is taken, however, not to use too difficult numbers so that those of modest ability in singing or reading music may not become discouraged."

The Glendale Community Chorus will meet every alternate Thursday evening, until June 1st. It will work in close co-operation with the chorus of other communities in the interchange of programs and talent, and will unite with these choruses in the great Community Chorus festival which will be held in the Hollywood Bowl next May.

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The third of the season's series of chamber music concerts by the Zoellner Quartette was given last Monday eve at the Biltmore Hotel before the usual discriminating audience which a Zoellner concert attracts.

On this occasion Vadah Olcott-Bickford, artist of the guitar, assisted in the rendition of the Paganini Quintet Op. 4 for string quartet and guitar. The only known copy of this unusual number is owned and prized most highly by the Zoellners. Another number played for the first time in America on this program was the Pastorale from Quintet in D by Boccherini and its first performance happened to come on the date of the composer's birth, January 14th. The Quartet Op. 18 No. 4 by Beethoven, in four movements, was given an interesting and pleasing reading as the opening number.

In an oriental mood the Serenade Tendre Op. 61 by Joseph Jongen added its bit of color and the Humming Bird closely resembling Beethoven's "Bee" proved a charming composition well worth hearing. Sarah Coleman Dragoon, a Pasadena composer, has given this exquisite work to the musical world.

The Finale Quartet Op. 64 No. 5 by Haydn completed the program.

The next Zoellner concert will be held on February 11th, at the Biltmore Hotel.

James Taber Fitzgerald co-operating with William Knabe & Company, of Baltimore, presented the eminent pianist, Erwin Nyiregyhazi in recital on January 19th at the Philharmonic Auditorium. An audience filling the house from pit to dome greeted this young artist with thunderous applause, enthusiastically demonstrating appreciation for his excellent work. Nyiregyhazi has been termed the "super" pianist, and it has also been said of him: "There has never existed his like before; he is a pianistic giant." His program for this, his second Los Angeles concert, follows: Sonata No. 5 (Scriabine), Flower Waltz (Tschaiakowsky-Grainger), Prelude (Sinding), Nocturne F sharp minor (Chopin), Polonaise A flat (Chopin), Ballade B minor (Liszt), Salut A Pesth (Kowalski), Hungarian Rhapsody No. 2 (Liszt).

Mme. Adele Lauth, who arranges programs and manages all the recitals for the Sherwood Music School, has four recitals planned for the month of February. On February 1st the teachers at the Santa Monica Branch will present pupils in a varied program; on February 2nd teachers of the Western Avenue Branch will be represented, and the main Los Angeles branch will give a matinee recital on February 9th. On the evening of February 15 at Chickering Hall Mme. Lauth will present her own pupils in two-piano numbers in work ranging from the second to the sixth grade of piano work. Those who will participate on this program are Grace Nelson, Clarion Lechart, Frances Bates, Bessie Loy, Jeannette Snow, Billie Burck, Leta Elmcke.

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Alexander Bevani of the Los Angeles Opera Association who has been "trying out" singers for the opera chorus for a number of weeks has made his final selection of voices. The first rehearsal for the chorus was held at the Bevani Studios on Monday, January 28th, with a splendid attendance and much display of enthusiasm for the lovely music of the opera Andrea Chénier, which is to be the first presentation by the association.

Yukiko Morikawa, the young and unusually talented pupil of Jack Hillman is attracting a great amount of attention through the beauty of her voice. Miss Morikawa is a little Japanese girl whom Mr. Hillman has been teaching for about six months, and her teacher states that she is one of the brightest, and cleverest scholars he has ever trained. At the Hamilton Jr. High School, where little Miss Morikawa is a student, the superintendent of music in the public schools picked her out, during a vocal contest, as being the most artistic and best schooled singer in the entire school. Mr. Hillman feels that his young pupil is surely destined for a career far in addition to her intelligence and vocal attributes she is the possessor of much individuality and personal charm.

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EMILIO DE GOGORZA'S WONDERFUL PROGRAMS

The coming of Emilio de Gogorza to San Francisco for Sunday afternoon recitals at the Columbia Theatre—next Sunday afternoon, February 23, and Sunday afternoon, February 10th—will be one of the high-water marks of the current musical season, for he is one of the few great artists of individuality and distinction who have always something special to say. One of the best of hundreds of enthusiastic appreciations of the superb art of de Gogorza, a review best embodying the unusual features of that art which has made de Gogorza the foremost recital singer of his type at the present time, is that of William B. Murray, written in the Brooklyn *Express* which says: "The fact that his voice is the most resonant, the most colorful and the richest of concert baritones, admirable as these qualities are, pales into insignificance when placed alongside the greatest of the man's accomplishments: the faculty of investing every song, no matter what its style, language, value or content may be, with individuality and distinction, with an aristocratic high-mindedness that renders it a thing apart and in itself a complete art-product."

De Gogorza at his two Columbia recitals will present programs of unusual scope and merit. From the classics of Christopher Gluck to the modern Spanish types, with German lieder, Russian dramatic gems, immitable French of Debussy and Chopin, and English and American ballads included. The full lists are as follows (first program, Sunday afternoon, February 10): (a) Where? (C. Gluck), (b) Recitative and Air Diana Impitoyable from *Iphigenia en Aulide* (C. Gluck); (c) Mainacht (J. Brahms), (d) Ständchen (J. Brahms), (e) Meine Liebe ist grün (J. Brahms); (f) Chevaux de bois (C. Debussy), (g) French song, no matter what its style; (h) El Pan Moruno, (i) Seguidilla Murciana, (c) Asturiana, (d) Jota (e) Nana, (f) Polo (Manuel de Falla); (a) Requiem (Sidney Homer), (b) Lettie Batease (Geoffrey O'Hara), (c) Old Loves (Cyril Scott), (d) The Devon Maid (F. Bridge), (e) Love Went a-Wandering (F. Bridge).

Second program, Sunday afternoon, February 10: *Iphigenia en Taurida*, Air de Thoas (C. Gluck); Four Folk Songs from the Basque Provinces—(a) Ay Ori Bezi Ederra (arranged by Santesteban), (b) Atun Egi Edera (arranged by J. Villari), (c) Hagarre (arranged by J. Villari), (d) Hagarre (arranged by J. Villari), (e) L'Homme de Bidarrail (arranged by Raoul Lappara); (a) Wenn ich in deine Augen seh, (b) Mondnacht (c) Widmung (Robert Schumann), (d) The Wounded Birch (Gretchenbach), (e) The Goat (Moussoursky), (f) Silent Night (Gretchenbach), (g) Silent Night (Gretchenbach), (h) Complainte de La Cha (August Chapius); (a) Song of the Night (Cyril Scott), (b) Wind Song (Rogers), (c) An Old Song re-Sung (Griffes); (a) Canto del Presidario (F. M. Alvarez), (b) Noche Serena (Mexican Folk Song arranged by E. Hage), (c) Clavellitos (Valverde).

DE PACHMANN AND GOLDEN AGE OF MUSIC

Few of the many people hearing the exquisite playing of Vladimir de Pachmann, who appears here in a single recital, his only concert in Northern California, at the Exposition Auditorium on Thursday night, February 7th, realize the remarkable nature of this grand old man's life. De Pachmann is now 75 years old, a fact almost incredible to those who know the power and vision of his playing. Only twenty years elapsed between his life and that of the great Beethoven. The elder De Pachmann, who had heard Beethoven play, and who had heard Chopin's vivid young existence, was blotted out only a year before De Pachmann was born, and De Pachmann was the friend of Liszt, who had been the friend of Chopin. Schumann died when De Pachmann was a child of eight. De Pachmann heard Kara Schumann play her husband's melodies. Brahms was a contemporary, and Wagner—at twenty Liszt took De Pachmann to visit Wagner at Bayreuth, and Wagner kissed the boy's hand in gratitude for his marvelous playing.

And then when the youth would have kissed the Master's hand, Wagner drew the boy to him and received his salute upon his cheek. De Pachmann is the only man in the world today with such associations—the only man now living who can bring to us a vision of the years when music was made as well as interpreted by the hands of the great masters, and who took their harmonies from high among the stars. This may be the last opportunity to hear De Pachmann, as this is announced as his farewell tour—and the farewell tour of a man of seventy-five must be taken seriously.

It is highly probable that his age would permit the failure of another east-coast tour, on account of his content from his home. Selby C. Oppenheimer, under whose management De Pachmann is to play here, announces that the famous pianist and disciple of Chopin will devote this agent to an all-Chopin program and further calls for recitals in the future. He is now in progress at the Sherman, Clay & Co.'s San Francisco store.

A NEW CONCEPTION OF PIANO TECHNIC

Beginning with our next issue we will publish a series of short articles on "A New Conception of Piano Technic," by Karl Rackle. Mr. Rackle, our Question Editor, is an accomplished pianist and what he has to say on the subject of piano technic will be of great value and interest to student and professional alike. In his recital his right arm was suffering from a condition of lesion in the muscles which has necessitated a rest-patience and study to overcome. In mastering this unfortunate condition Mr. Rackle has discovered the sham and superficiality of many so-called methods and principles of piano playing, and he has learned some facts about hand and muscle development which are not generally understood.

COSI FAN TUTTE

Così Fan Tutte, or the School for Lovers, and something related on the program as 'Tis Woman's Nature, which will be presented by the William Wade Hinshaw Company at Scottish Rite Hall tonight, under management of the Elwyn Concert Bureau, is said to contain the very champagne of Mozartian music, with Irene Williams, Judson House and splendid cast, interesting the spectators of the evening, the brilliance of the dialogue as done into English by Krebhiel, there is no doubt but that the audience will partake of the exhilaration of that liquid. A general idea of the piece may be gathered from the New York Tribune's review of the last season's rehearsal in New York before it went on tour last season.

"Many speak of Mozart and Beethoven in the same breath, but few, if any, have compared Lorenzo da Ponte and Mozart with Gilbert and Sullivan. But those inseparable geniuses of light opera were irresistibly suggested by *Così Fan Tutte*'s new English version as written by the late H. E. Krebhiel. The general impression was one of constant effervescence and movement, with a continuous succession of good tunes as the plot was briskly and logically developed. The thoroughly comic manner of the plot, the thoroughly heroic, the gravely ironical or the overbawly seriousness of the foils. The plot having to do with the proverbial fickleness of femininity, is one designed to tickle the risibles. Such was the fate of the most keen lovers of the heart in light opera. The plot of the *Elwyn Series* recital will be a recital by one of the world's greatest masters of the pianoforte, Moriz Rosenthal, who will be heard here Monday evening, February 11th, at Scottish Rite Hall. Tickets for all Elwyn attractions on sale at Sherman, Clay & Company.

MORIZ ROSENTHAL

Moriz Rosenthal, among the greatest of contemporary geniuses of the pianoforte, is announced by the Elwyn Concert Bureau, for a recital to be given under its management at Scottish Rite Hall, Monday evening, February 11th. His appearance at Scottish Rite Hall will be his only engagement for an entire recital in San Francisco. Mr. Rosenthal's other appearances in this city will be twice as soloist with the San Francisco Symphony Orchestra, Alfred Hertz, conductor, February 8th and 10th at the Elwyn Theatre. His piano solo, which combine to make Mr. Rosenthal the first piano soloist with an orchestra, are the very qualities that will increase one's desire to hear him in recital, because in his playing there is always the orchestral effect. Mr. Rosenthal, who has been in this country after seventeen years absence abroad, is the most famous returning hero, news of his artistic exploits in Britain and on the Continent having whetted American curiosity during all that time. We are assured upon reading the Boston Herald that he will return that this sharp curiosity has been justified. Conceded a great pianist seventeen years ago he has retained the technique but favored it with the mellowness that the years alone can bring. In other words, technique has now become the basis of his music and not the end.

Maria Ivogun, who will be the next artist to appear on the Elwyn Series. She will be heard here in recital, Friday evening, February 23rd, at Scottish Rite Hall. Prior to that Ivogun will appear as soloist with the San Francisco Symphony Orchestra, at the Elwyn Theatre, Friday afternoon, February 22nd, and Sunday afternoon, February 24th, at the Curran Theatre. Tickets for all Elwyn attractions on sale at Sherman, Clay & Company.

CHALAPIN EXPLAINS BORIS GODUNOFF

Feodor Chalapin, who will make his first appearance here in grand opera during the coming limited engagement of the Chicago Grand Opera Company in the Casino Theatre, was asked recently why the title role of Boris Godunoff, the famous tragedy opera of Moussoursky, was his favorite part.

"Boris Godunoff" is the greatest role ever written for Russian basses and baritones and it is the role by which they are judged, just as all English speaking actors are judged by their interpretation of Hamlet," said Chalapin.

"It is also sufficient reason that 'Boris Godunoff' is the greatest of Russian operas and stands among the world's masterpieces. Moussoursky was and is Russia's master dramatic composer and his name stands beside that of Wagner and other great creators of lyric drama.

"These qualities are enough, but there are more. Boris was one of the biggest figures in Russian history and one who did a great deal for Russia. If he appears to be a villain in the opera, let it be remembered that he lived in an ancient day when intrigue and violence were considered a part of the legitimate equipment of rulers and their courtiers throughout Europe. Even in later centuries Nachivelli glorified and princes practiced the sinister methods of the past.

"After Boris became Czar he cured many of the ills of government and consolidated Russia as an empire. That he had a conscience is evidenced in his repentance and the madness which consumed him and ended his life. There is even proof in the hallucinations which tortured him to the end. Shitsky was a darker villain than Boris, as exemplified in the scene which Boris could not bear to hear. No more poignant remorse is pictured in the scenes of the drama than that of the great man who made himself Czar through murder and cruelty.

"Sentimentally I am attached to this role because it afforded me my earliest big success, and I feel that it is the opera drama from my first performance in 'Boris Godunoff'."

THE HOOK OF JOB TO BE SEEN HERE

At last we are to have the opportunity of seeing Stuart Walker's production of *The Book of Job* on Saturday afternoon, February 16, and Monday night, February 18, at the Scottish Rite Hall. At the latter place at the Booth Theatre, the New York Evening Telegram had the following criticism:

"Ever since the publication in the Modern Readers' Bible of the Book of Job in dramatic form, there has been a constantly growing desire to see this tragedy of the inner life produced on the stage. It remained for Mr. Stuart Walker, producer of 'Seventeen,' the youngest drama in the world, to produce 'Job,' the oldest drama of a special matinee in the Booth Theatre."

It was a task of the utmost difficulty, achieved by Mr. Walker with shining success. The setting was like a triptych by an old master, with the two narrators framed on either side, and the action taking place in the centre. The lighting, one of the most agreeable features of the performance, was skillfully managed so that the narrators were shrouded in darkness after narratives were ended.

The setting is beautiful in its simplicity. The same note is heard in Mr. Elliot Schenck's incidental music and in the production in its entirety. Mr. Walker will send a company of twenty-five with his own Portmanteau stage and his own lighting system intact.

The Book of Job, under the supervision of Mr. Walker, is being brought to our city by Alice Seckels.

CHRISTMAS ORATORIO AT STANFORD

As far as can be ascertained, the performance of Bach's Christmas Oratorio, Parts I and II, on Saturday evening, December 15, at Stanford Memorial Church, was the first complete presentation, with orchestra, on the Coast. No pains were spared to make the performance conform to the old traditions, and the Memorial Church that evening partook of the atmosphere of the historic Thomas Kirch in Leipzig, where Bach himself was Cantor for so many years.

With the assistance of members of the San Francisco Symphony Orchestra, the instrumentation called for by the composer was admirably carried out. Mr. Altimando played the solos for alto d'amore, a rare and beautiful instrument which is practically obsolete. Bach used this instrument as an appropriate companion for the contralto voice, the two examples in this oratorio being *Propheta Thyself*, Zephaniah and the famous *Slumber Song*. Esther Houk Allen was the soloist. The instrumental material for the tenor solo, *Haste, Ye Shepherds*, was the flute, played by Walter Osterreicher. The tenor soloist was Carl Edwin Anderson, and the baritone, Austin W. Sperry. The latter solo, *Mighty Lord*, was accompanied by strings and trumpet. Oboes, English horns, bassoon, three trumpets, flutes, tympani and strings formed the complete orchestra for the accompaniment of the choral numbers.

Miss Myrtle Stanford, San Jose presided at the organ, and Warren D. Allen directed. The event was a brilliant artistic success.

CECIL ARDEN'S PROVIDENCE SUCCESS

On January 11th and 13th Miss Cecil Arden of the Metropolitan Opera Company sang before two widely different, but equally appreciative audiences in Providence. On the 11th she sang in the Elwyn Theatre, her program consisted of widely contrasted numbers, among them songs by Mozart, Ross, Fournier, Strauss, Hugo Wolf, and Hadley. At the close of her program she appeared in a very beautiful Spanish costume and sang a novel arrangement of Carmen's Dream which has been written especially for the Elwyn Theatre. The applause was so great that Miss Arden had to add three encores before the concert was brought to a close. On Sunday afternoon Miss Arden appeared before the Providence Music League before an audience of 2500 people together with Gutia Casini. Her program was entirely different than that of the Chopin Club with the exception of Carmen's Dream which she repeated. She graciously sang many extra numbers and everyone who heard her voiced the hope that she be heard in Providence again in the near future.

ALCAZAR THEATRE

Anna Christie held by many to be the best American play in recent years, with Pauline Lord in the title role, will continue at the Alcazar for a fourth week, beginning Sunday night, January 27th. No such acting as that given by Miss Lord and George Marion in this place has been witnessed in San Francisco for a long time. While there is something of the tragic in Anna Christie, there is also considerable fun, and it is so well interjected into the various scenes that it lightens anything of the sordid that may appear.

It is a long time since San Francisco has seen Pauline Lord and longer since George Marion found his way to the West, but these two players are supreme in the art and they rise to magnificent heights in the portrayal in as well constructed parts as one would want to see. Both were lionized by the London critics when they took the play there after its New York premiere.

Mildred Beverly, of the original company does splendid work and Thomas Chatterton, recruited from local forces, makes his characterization of the stoker the biggest acting bit of his career. Not since the eighteen weeks of "Topsy and Eva" has the Alcazar seen such tremendous crowds, and the most appreciative applause, as greets Anna Christie and the stars at every performance. There is much praise due Thomas Wilkes for the manner in which he has staged the production, having made a duplicate of the New York settings and electrical effects.

GALLO CO. IN STANDARD OPERA REPERTOIRE

(Continued from Page 1, Col. 4)

role secured a decided triumph. He has a most engaging voice with flexible timbre and accurate intonation and he sings with intelligence and splendid virility. He also is dramatically excellent and deserved the ovation accorded him. Demetrio Onofrei, who appeared in the role of the Duke, possesses a lyric tenor of rather light quality and sang the role in a manner that revealed his experience and familiarity with the part. Consuelo Escobar is an operatic coloratura soprano of experience whose technical knowledge of singing is suited to match the difficulties of the role, but whose voice quality is not always smooth and pleasing to the ear. Pietro De Biasi sang the role of Sparafucile with that vitality and assurance which characterizes all of his work, while Stella De Nette gave pleasure in the part of the Maddalena. Natalie Cervi appeared in his well-known impersonation of Monterone. The balance of the cast consisted of Antonio Canova as Conte di Cefrano, Francesco Curci as Borsa and the pages being also interpreted by Morosini. Carlo Peroni conducted.

On Wednesday afternoon, January 23, the opera Martha was presented with the following cast: Consuelo Escobar as Lady Harriet, Anita Klinova as Nancy, Demetrio Onofrei as Lionel, Giuseppe

familiar with her lines and singing in a manner to show her long experience on the operatic stage. Pietro De Biasi sang and acted the role of Ramfis with that dignity and assurance which makes him such a desirable member of an operatic cast. Natalie Cervi as the King of Egypt, Francesco Curci as the Messenger and Beatrice Altieri as the Priestess completed the cast.

By the way, Francesco Curci has an excellent voice and interpreted the small, but necessary, role of the Messenger most engagingly. Miss Altieri sang the "back-stage" solos very gratifyingly. Carlo Peroni conducted with vigor and brought out the climaxes effectively.

A large audience enjoyed the performance of Madame Butterfly on Thursday evening, January 24th. Haru Onuki in the title role revived the memory of her previous appearances in this city where her ingenious interpretation met with such cordial reception. She duplicated her success on this occasion. Anita Klinova sang the role of Suzuki with adherence to the beautiful music Puccini composed and without undue emphasis of the part. Gaetano Tommassini sang the Pinkerton role with his usual good voice and readiness of interpretation. Mario Valle as Sharpless had a chance to reveal his fine baritone voice, while Francesco Morosini, Francesco Curci, and Pietro De Biasi filled the rest of the roles satisfactorily. Carlo Peroni conducted.

The repertoire for the balance of the week was as follows: Friday evening, January 25th, La Tosca; Saturday Matinee, January 26th, Faust; Saturday evening, January 26th, Il Trovatore; Sunday evening, January 27th, La Forza del Destino. These performances took place too late for review in this issue.

The repertoire for the second and last week is as follows: Monday evening, January 28th, Cavalleria Rusticana and Pagliacci; Tuesday evening, January 29th, La Boheme; Wednesday Matinee, January 30th, Carmen; Wednesday evening, January 30th, Lucia di Lammermoor; Thursday evening, January 31st, Otello; Friday evening, February 1st, Traviata; Saturday Matinee, February 2, Mme. Butterfly; Saturday evening, February 2nd, Aida.

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SCHUMANN-HEINK'S GREAT INSPIRATION

(Continued from Page 1, Col. 2.)

nothing more or less than the power of genius. The writer never attends a Schumann-Heink concert without being deeply moved, the times even to the verge of tears, and this recent occasion was no exception to the rule. We shall always treasure the thorough enjoyment we have received every time we attended a Schumann-Heink event.

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Intertrante as Plunkett, Antonio Canova as Sheriff and Natalie Cervi as Tristan. An appreciative and demonstrative audience showed its gratification by giving the various artists ovations and calling them before the curtain. Carlo Peroni conducted.

One of the most ambitious performances of the season was that of Aida on Wednesday evening. It was colorful scenically and its effective and thrilling moments, specially the finale of the second act and the Nile scene. Bianca Saroya interpreted the title role and her beautiful, well modulated and flexible soprano voice was employed with that care and repression for which Miss Saroya has become so well known in this city. In fact Saroya devotes herself so carefully to the art of repression that occasionally she fails to take advantage of appropriate moments to invest her performance with the necessary force and vitality. However, in the main her interpretation was enjoyed to which fact the many curtain calls testified. Not one of the least of Saroya's advantages is her personal beauty.

The other bright spot in the production was Mario Basiola's Amosaro which must be counted among the best impersonations of this role heard in this city. Mr. Basiola's portrayal of this character introduced an exceptionally pleasing and true baritone voice and a mode of interpretation that transmitted graphically the meaning of the lines. Mr. Basiola interprets the role without undue strain and with a natural enactment of its vivid scenes. The Nile scene in particular was sung with excellent artistic judgment. Gaetano Tommassini made full use of his big tenor voice, which at times sounds somewhat "pinched," but which gets away with the high notes to the satisfaction of the gallery gods. Historically Mr. Tommassini might obtain a little more lubrication in his various joints. Stella De Nette is always dependable in the role of Ameneris being thoroughly

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LOS ANGELES MUSICAL REVIEW—SEE PAGES 8 AND 9

Farther Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, MONDAY, FEBRUARY 4, 1924

PRICE 10 CENTS

ALICE GENTLE IS INCOMPARABLE IN TOSCA

Distinguishing American Prima Donna Soprano Adds Another Matchless Characterization to Her Already Famous Carmen and Santuzza. Salazar, Saroya and Basiola Represent the Other Really Predominating Artists of the San Carlo Company

BY ALFRED METZGER

The San Carlo Grand Opera Company closed its two weeks' engagement at the Curran Theatre Saturday evening, February 2, with a performance of Aida. While it is rather late in the day to go into further details regarding the individual performances, it is only fair to pick out the high lights of the engagement. Fortune Gallo has sent us more companies in the past. That is to say, he has given us a larger orchestra, a bigger chorus, better artists in the way of coloratura sopranos, lyric tenors and minor roles and also among lyric sopranos. Unless impresarios understand that cities like San Francisco and Los Angeles are not among the communities who want to hear opera at any price and that their experience, and that their population entitle them to productions conformant to their size, they will unquestionably find that the box office receipts are in proportion to the artistic shortcomings of their productions.

However, what may have been lacking in the magnitude of the productions was partially retrieved in the excellence of some of the leading artists. Alice Gentle never showed to better advantage than she did during this engagement. We already referred to her impressive interpretation of Carmen on the opening night and she repeated this triumph during the second performance on Wednesday afternoon, January 30. No better evidence for the artistic excellence of a singer can be cited than the attendance. The Gentle performances were the best attended of the season. In another part of this paper will be found a brief review of Miss Gentle's Santuzza in Cavalleria Rusticana. We shall here devote our attention to her matchless portrayal of Tosca.

It is impossible to imagine a finer and more convincing interpretation of Tosca than the one Gentle gave us Friday evening, January 25. We have witnessed many a Tosca performance during the course of our twenty-five years' activity in musical journalism in San Francisco, but there is none that surpassed that of Alice Gentle, and but few that could compare with it. At the present day we know of no soprano on the operatic stage that pleases us as well in the role as Gentle, and even the memorable performance of Scotti and Farrar not so very long ago did not give us the same satisfaction insofar as the interpretation of the title role is concerned.

In the first place, Miss Gentle's voice is rich and clear. It rings out true and adapts itself to varying shades and colors. When the occasion demands, the diva can use it with every ounce of energy and impetuosity without strain being apparent, and again when it is needed she lets it fade away to the finest and most delicate pianissimo. Miss Gentle's phrasing is a study in itself. Never has she done a more varied and more artistically shaded interpretation of Visi d'arte than that employed by Miss Gentle on this memorable occasion. It was a work of the finest vocal art and the various inflections of her voice as well as the contrasting nuances of coloring were a delight unforgettable in their finish.

Another important feature of Miss Gentle's Tosca was her regal personal appearance, her splendid taste in dress and her avoidance of every particle of melodramatic exaggeration. We can not imagine a more effective nor more impressive enactment of the final act of the second act than the one Miss Gentle gave us on this occasion. It was superbly done and justified the tremendous ovation the

diva received after the conclusion of this gripping scene. Vocally and histrionically, Gentle's Tosca belongs among the best we ever witnessed, and the very best we have seen in recent years.

Another excellent performance was that of Manuel Salazar's Mario Cavaradossi. It was that competent tenor's first appearance during the engagement and his smooth, plaint voice used with commendable discretion and his virile dramatic action combined to give a splendid background to Miss Gentle's Tosca. This



MORIZ ROSENTHAL

The Giant of the Pianoforte Who Will Be Soloist With the San Francisco Symphony Orchestra on Friday and Sunday Afternoons, February 8 and 10 at the Curran Theatre and at a Recital at Scottish Rite Hall, Monday Evening, February 11

was also true of Mario Valle, who gave us a most dignified and coldly calculating Scarpia. Both as to dramatic action and vocal proficiency, Mr. Valle added sufficiently to the ensemble of the performance of Tosca the very best artistic effort of the entire engagement. It is a pity that the performance was not repeated, it could easily have been done with financial advantage. Carlo Peroni conducted with fire and vitality.

The other predominating artists besides those mentioned above were Bianca Saroya, who appeared with well merited success in Faust, Aida, La Forza del Destino, La Boheme and Otello, adding to her many friends by reason of her bell-like voice and her charming personal appearance. There was evident at this

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CHEERS FOR HERTZ BRAHMS INTERPRETATION

One of the Finest Programs of the Season Arouses Enthusiasm at Both Friday and Sunday Concerts—Prelude and Love Death From Tristan and Isolde Forms Thrilling Climax to the Afternoon's Great Feast of Music—Orchestra Justly Shares in Triumph

BY ALFRED METZGER

One of the most satisfactory and most authoritatively interpreted symphony programs we ever heard was the one given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, on Friday afternoon, January 28, which was repeated on Sunday afternoon, January 27. Specially memorable was the interpretation of the imposing Symphony No. 1 in C minor by Brahms, which Alfred Hertz conducted in a manner to emphasize the various degree of beauty that constitute the immortal clas-

Hertz succeeds in building up climaxes in a manner to enhance their power and overwhelming magnitude. He does this with a gradual and deliberate change from the minutest pianissimo until the most thrilling fortissimo is obtained. The interpretation of this Brahms symphony more than that of any other composition revealed the astounding progress which the orchestra has made during the last year or two. This is especially true of the brass section, which on this occasion is specially entitled to praise. The musicians are now readier to respond to Mr. Hertz' signals and in no other phase of interpretation is this improvement more noticeable than during the course of a delicate pianissimo. The skill of a symphony orchestra may well be judged by its ability to obtain a genuine pianissimo effect. And herein the progress of the San Francisco Symphony Orchestra has been exceptionally great during the last season or two. We do not believe that it is possible to obtain a more artistic nor a more finished orchestral performance than this interpretation of the Brahms First Symphony under the direction of Alfred Hertz.

In contrast to the severity of the Brahms composition there was the operatic overture, Benvenuto Cellini, by de Berlioz. While in many respects this work is Italian in character, it exhibits that richness of scoring and vividness of thematic treatment which makes the work of this writer so dramatic. From a technical standpoint the overture is very difficult and it speaks well for the orchestra that it overcame these difficulties in a manner to lend spontaneity and precision to every phrase. Like a good many of the de Berlioz operatic expressions, this overture is quite noisy for longer stretches than is compatible with artistic minds of special refinement, but this exuberance is based upon the virility of ideas that underlie the subject matter of the composition. Mr. Hertz was specially fortunate in bringing out this phase of the overture.

Like his interpretation of Brahms, Mr. Hertz is specially authoritative in his conception of the works of Wagner. And none of Wagner's comparable horizons to the world of music is better suited to reveal the mental strength of a conductor than the Prelude and Love Death from Tristan and Isolde. It is a pity that when plans are to give operatic seasons here, the Wagnerian repertoire is neglected. Every time we hear Mr. Hertz conduct a Wagnerian number we can not avoid a pang of regret that he is not given a chance to direct a complete Wagnerian operatic performance. A production of say Tristan and Isolde or Die Walkure would be a revelation to thousands of people who really have never witnessed Wagnerian opera conducted and interpreted under auspices such as Mr. Hertz would be able to evoke. And, again, this truly incomparable interpretation of the Tristan and Isolde Prelude and Love Death presented to our imagination the possibility of Mr. Hertz conducting some Wagnerian operas in this city. We have not given up hope that such desirable incident would come to pass even a chance, and we shall do as much as possible to see it assume feasible proportions.

While with every successive hearing we observe new beauties and new artistic effects in Mr. Hertz' rending of this work, it would be impossible to add anything to our enthusiasm experienced on

(Continued on Page 11, Col. 1)

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For consider what it means to me, the piano, thus chosen—not occasionally, but almost universally—to be the companion of all these artists on the concert stage. Violinists and vocalists trust me to provide the canvas against which they, as painters, may fling the colors of their art. Pianists invite me to render into gracious sound, those vast chords and melodies which exist only within their own brains and souls—until I speak for them.

Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

Nor is it sufficient that I simply perform as well on this occasion as on the last. Art does not stand still; neither may I. Every concert on every occasion is a new test, a new crisis, and a glorious new opportunity for me. That is why it meant so much to me when the great Theodore Thomas wrote of me in 1879,



years ago, and will only change it in so far as "I consider the Steinway piano the best at present made, and that is the reason why I use it in private and also in all my public concerts," and was able to say of me again in 1898, "I gave the above testimonial nineteen

to say that the superiority of the Steinway piano to all others that I know of is even more apparent today than it was nineteen years ago."

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This is my responsibility, to see that every concert season finds me more gracious, more responsive, more endearing than the last. And always, I hope, shall I continue to be a very human piano.

Such is the meaning of the phrase, "*the piano is the Steinway,*" and such is the spirit in which I stand upon this concert stage before you now.

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ALFRED METZGER

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TWENTY-THIRD YEAR

STUDENTS CHAMBER CONCERTS

The musical public of the bay cities will hear with much pleasure that John C. Manning, director of the Manning School of Music, will resume his Students Chamber Concerts which have proved of such inestimable value during the last two seasons. Mr. Manning actually proves that there are artists residing in this city and State who are worthy of the heartiest recognition and who give as much pleasure to our public as the best of the visiting artists. Apart from the musical value of these events they are deserving of the combined support of public and profession because of the collegial spirit behind them and Mr. Manning's frank support of the principle to give resident artists of merit a chance to appear in public under proper auspices.

The first concert will take place at Scottish Rite Auditorium on Friday evening, March 7th, and the program will be given by the Sequoia Trio, consisting of Pierre Douillet, pianist; Arthur Conrad, violinist; and Arthur Weiss, cellist. The soloist will be Harold Dana. The second concert, which will take place on Friday evening, March 21st, will be devoted to an evening of Folk Songs and the artist will be announced later. The third concert will take place on Friday evening, April 11th, and the attraction will be the Chamber Music Society of San Francisco. On Friday evening, May 2nd, will take place the fourth and final concert of the series and it will present an evening of string and piano quartet music by Orley See, violin; Emil Hahl, viola; W. Villalpando, cello, and John C. Manning, piano.

In addition to presenting efficient resident artists these concerts are also of great educational value to students as they give them an opportunity to hear the best of music performed in a first-class manner at prices within the reach of everybody. The price is only \$1.00 for the series and tickets are now on sale at Sherman, Clay & Co., and the Manning Music School, 3242 Washington street. Telephone Fillmore 395.

EDOUARD DERU TO APPEAR IN RECITAL

Edouard Deru, the distinguished Belgian violin virtuoso, assisted by Beatrice Deru, pianist, will give a concert in the Italian Room of the St. Francis Hotel on Wednesday evening, February 6th. Mr. Deru, since his advent in San Francisco, has been a most popular artist, and he has declared himself to our musical public and profession by reason of his efficiency as an artist and his unquestionable ability as a pedagogue. He has been associated with the Artillages Musical College and has appeared in several public events. The program he has prepared for this occasion is specially worthy and no doubt the Italian Room of the St. Francis will be crowded with those eager to enjoy his interpretations.

Miss Anthony is a very musically pianist who is not only able to interpret the classics as soloist, but is also a very competent and intelligent accompanist and ensemble player. There is no question regarding the merit of this event and the following program will no doubt prove of more than ordinary interest: Sonata (Tartini), Mr. Deru; Scotch Fantasy (Max Bruch), Mr. Deru; Piano Solos—(a) Theme and Variations (Cherubini) (first performance in San Francisco), (b) Arabesque (Leschetizky), Beatrice Anthony; Ballade and Polonaise (Vieuxtemps), Mr. Deru.

SAN FRANCISCO TRIO'S SECOND CONCERT

The San Francisco Trio, consisting of Elsie Cook Hughes, pianist; William F. Laramie, violinist, and Willem Dele, cellist, gave the second concert of the third season in the Italian Room of the St. Francis Hotel on Tuesday evening, January 22nd, in the presence of an

attendance that put into service every chair in the big room. The opening number of the program consisted of the Trio No. 3, op. 110 by Schumann, one of the most imposing and most difficult among the gems of chamber music literature. To interpret this work in accordance with its musical importance there is not only required much study, long association and "together-playing" of those who seek to interpret it adequately and thorough familiarity with the intricacies that surround a work of such classic purity, but furthermore it requires musicians of exceptional depth to obtain those effects which the work calls for.

The three musicians who constitute the San Francisco Trio belong among the most ambitious and most enterprising in this community. Whatever they undertake is done with a sincere desire to aid in the improvement of musical taste and the advancement of musical standards. That these concert are given with such an aim can not be denied and every one of the members of the San Francisco Trio, judging by the applause accorded them, has created a following which evidently rejoices in the success of these concerts. The second number of the program, the even more serious and more difficult Kreutzer Sonata by Beethoven, a work that represents all there is noble in music, Mr. Laramie and Mrs. Hughes interpreted this Sonata with gratifying technical skill and with an exhibition of individuality that drew some of the even more enthusiastic applause from the ideas of others we have heard interpret this work before. Again the enthusiastic applause at the conclusion of the Sonata testified to the pleasure of the audience.

A very spirited interpretation of the Arensky Trio, which unfortunately we could not hear to the end, closed the program, thus adding another creditable task to the efforts of this ambitious organization.

ALFRED METZGER.

MUSIC TEACHERS' ASSOCIATION MEETING

The January meeting of the San Francisco Music Teachers' Association, Mrs. Alvina Heyer Willson, president, was held at the Hotel St. Francis on Monday evening, January 28th. The meeting was unusually well attended and the program prepared for the occasion was enthusiastically received. An all Scandinavian program was given opening with two Norwegian dances in duet form played by Miss Edna Larson and Mr. Gjerdrum. This was followed by a Norwegian song, "The Evening Star," with beautiful voice and deep feeling. Mr. Gjerdrum contributed a group of piano solos by younger Norwegian composers and Otto King, the cellist, played several numbers. During refreshments all formality was abandoned and a general good time was enjoyed by everybody.

FRANK MOSS PIANO RECITAL

The piano recital by Frank Moss has been dated for February 23 at the Hotel St. Francis, appearing under Alice Seckels. A resident of this city, Mr. Moss is, nevertheless, recognized as an artist whose abilities extend beyond the range of a locality, and the general press has spoken cordially of his work, which has made him a distinctive piano artist. He will give a distinctive program in which the composers will include Bach, Cesar Franck, Chopin, Scriabin, Albeniz and Dohnanyi.

THE WONDERFUL SPRING FESTIVAL

San Francisco has an interest and a background in music that makes this one of the few cities in America where an undertaking such as the Spring Music Festival could be successfully undertaken. This is the joint declaration of Signor W. D. M. de la Motte, music critic, writer and lecturer, and Mrs. Katharine Lane Spaeth, music critic of the New York Evening Mail and magazine writer.

Mr. and Mrs. Spaeth are here on a lecture tour and have been deeply interested in the plans of the city of San Francisco and the Music Association to jointly give four big concerts in the Exposition Auditorium the latter part of March. These concerts are to be given with a mixed chorus of 500 or more voices, four soloists and the augmented San Francisco Symphony Orchestra.

Just a casual glance at the concert list of the San Francisco season might give the visitor the impression that it had all the chances to hear the great music of the world," said Spaeth. "Here, truly, is a city that takes a vigorous, enthusiastic interest in the fine performance of music, and we are glad to see that we were particularly delighted to learn that there is to be a Spring Festival in March, when the great choral symphonies will be played and sung.

The cause even in a city where so many artists appear during the season, where the symphony orchestra draws such tremendous audiences, it is a splendid thing to be able to offer music lovers such works as the Beethoven Ninth Symphony, Mahler's Second Symphony and the Liszt Faust. For this is a music in its highest form. With hands and voices to add color to the themes, one gets that rare expression of the masters which can be procured in no other way."

According to Mrs. Spaeth too often music is allowed to depend upon "extraneous factors for a more or less artistic interest. This is the weakness of opera, which gets so much support from the action, the words, the costumes and the scenery that little responsibility rests upon the music itself," said Mrs. Spaeth. "Similarly the public is inclined to emphasize the interpreter at the expense of the composition itself. The absolute music of the world, in its symphonic and choral forms, that best combats this attitude.

"A great orchestra, in combination with a great chorus, offers music at its best, and in its purest style. The audience must be made to realize that if music is to kind exert a universal appeal. It is a searching test,

not only of the genius of the composer, but of the potential responsiveness of the listening public.

"San Francisco already has a wealth of good music. Nevertheless it can well afford the experiment of a popular and far-reaching performance of the too seldom heard masterpieces of the choral symphonic style."

DOMINICAN COLLEGE PRESENTS FINE PROGRAMS

The following programs closed a most successful semester at the School of Music, Dominican College, San Rafael:

Primary Program—Love's Lullaby (Stetson), Minnie; Hunting Song (Haeonah Smith), Jean Thornton; The Message from Santa Claus (Cora Jenkins), Minnie; The Little Humming Bird (Gest), Bernice Golden; "The Sack of Gold"; Dancing Daisy Fields (Mokrojs), Jean Ellis; The Little Boatman (Reuhl), Claudie Lahore; Little Coquette (Wilson Smith), Beatrice Wells; Mothers' Two Step (Frederickson), Mary Lu Tuohy; Lady Bridget (Rihlbro), Margaret Griffin; Good-Night Song (Tovary), Lillian Covick; Sunlight (Mama-Zuck), Marcella Webster; The Merry Brook (Risher), Barbara Peart; Johnny Jump-Ups (Cora Jenkins), Elizabeth Plummer; Christmas Carol: Oh! Child (Ancient Hymn).

Elementary "A"—Tyrolene (Rummel), Emily Bolles; A Song of Night (Rihlbro), Blushing Rose (Lawson), Aubrey Hickey; Sans Souci (Powers), Mildred Tavares; Scale Waltz (McEntyre), Celeste Smith; Dance and Play (Crammon), Dorothy Smith; (a) O Child, Ancient Carol (Robert), Ruth Conner; Flitting Sunbeams (Ashford), Mildred Lamoreux; Violets Bloom (Lawson), Jane Parkinson; Merry Peasant (Schumann), Margaret Mary Malley; Melody (Massenet), Edith Curteis; Waltz (Engelmann), Teresa Lockridge; Haunted Castle (Terry), Carolyn Finzer; Evening Song (Tomlinson), Helen Tuohy; In the Hay Loft (Mokrojs), The Bad Fairy (Reinecke), Kitty Hart; Menuet in G (Beethoven), Hazel Cook; Dancing Zephyrs (Keats), Madeline Broyer; At the Spring (Guritt), Dominga Russell; Elfin Dance (Schubert), Dorothy Smith; (b) O Child, Ancient Carol, (c) Shepherds in the Field, 15th Century Carol.

Elementary B Program—Etude, A minor (Heller), Mary Belle Bullard; The Fountain (Hannah Smith), Violet E. Felt; The Song of the Lark (Hayden), Minnie; G major (Beethoven), Elizabeth Nevins; Valse, E major (Chopin), Dixie Platt; Minuet (Weldig), Katherine Ladd; (a) Solfeggio (Mrs. Crosby Adams), (b) Mignonne Valse (Tosti), Winifred Berg; Song of the Lark (Tschaiowsky), Margaret Hayden; Elfin Dance (Schubert), Helen Bohr; Berceuse from Jolya (Violini), Graciela Chisem, at the piano Molly Lamoreux; Prelude (Henry Holden Huss), Margaret Beeman; Valse (Lack), Naomi Sage; Tarantelle (Pieczonka), Katherine McAfee; Spring (D'Ouville), Marion Smith, Frances Thieroff.

Intermediate A Program—Valse, E minor (Chopin), Lucille Jodart; Berceuse from Jocelyn, Olia Crab; (a) Lullaby (Brahms), (b) Love Notes (Rogers), Catherine Smith; (c) Duet, (d) Duet, (e) Duet, (f) Duet, (g) Duet, (h) Grieg), Mary Ryan; Valse, A flat major (Chopin), Muriel Johnston; (a) Barcarole (Scharwenka), (b) Elfin Dance (Grieg), Helen Stein; Air varie for violin (Dancal), Marguerite Louis, at the piano, Carol Hansen; Poem (James Whitcomb Riley), Catherine Coman; Reverie (Strauss), Catherine Wempe; (a) Etude, F major (Czerny), (b) Rondo, C major (Mozart), Graciela Chisem; May Nights (Palmgren), Claire Lees; Country Dance (Percy Grainger), Edith Barnwell; Idillo (Lack), Molly Lamoreux; Goliwogs' Cane Walk (Debussy), Helen Savitt; Novellette, F major (Schumann), Edna Johnson.

Intermediate B Program—Menuette B minor (Schubert), Miriam Linnet; Pipe Organ: Holy, Holy, Holy! (West), Margaret Lind; Dost Thou Know That Sweet Land? (Thomas), Marie Pederson; Edna Johnson at the Piano; Sous Bois (Victor Staub), Katherine Trainor; Tendresse (Georges Brun), Corinne Gellinas; Concerto (Bach), First Violin, Helen Hughes; Second Violin, Emil Lees; at the Piano, Carol Hansen; Improvisation, Op. 29 (Chopin), Mary McAllister; Poem (Rudyard Kipling), Mary Louise Teague; Nocturne, E flat major (Chopin), Edna Johnson, Madeline Curry; Noel (Adams), Ruth Williams; at the piano, Mary McAllister; Valse, C sharp minor (Chopin), Madeline Curry; Prelude for Harp (Hasselmann), Mary McAllister; (a) La Vierge a la Creche (Cesar Franck), (b) Hark, Hark, the Lark! (Schubert), Dominican College Choral; Serenade (Becker-Grondahl), Helen Dyer; Pipe Organ: Allegro Maestoso from Organ Sonata (Mendelssohn), Laveria Sawyer; Adeste Fidelis.

Christmas Program—Processional—La Marche des Rois (Provencale Noel), The Gospel in Ballad Form (Helen Parry Eden), arranged with Music and Fra Angelico's Nativity (Edna Johnson); The Nativity—La Marche des Rois (Cesar Franck); Adoration of the Shepherds—Gloria in Excelsis (Choral); The Wise Men—We Three Kings from the Orient Are (Choral); Our Lady of Peace—Dom Nobis Pacem (Stehle); Recessional—Provencale Noel.

The Christmas program was specially effective and artistic and was enthusiastically received in the beautiful and modern auditorium. The Dominican College is also giving a series of excellent concerts which are being enjoyed by many students and music lovers and which may easily be regarded as among the finest musical programs presented in this vicinity. We shall have much to say about this series in one of the next issues of the paper.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

San Jose, January 30th.

The Scottish Rite Masonic Choir gave a short program at a special smoker and program given at the Temple last Tuesday evening. Under the direction of LeRoy V. Brant this organization is doing work of a highly artistic nature, and will be heard in future programs within a short time.

Elijah, Felix Mendelssohn-Bartholdy's well-known oratorio, will be given at Trinity Church under the direction of LeRoy V. Brant within a few weeks. An exceptionally large choir is being trained, including many of the professional and accomplished amateur singers of the valley. Trinity Church some years ago embarked on a program of oratorio which has done much for the musical advancement of the community. Mr. Brant, who originally suggested the program to the church, and under whose leadership it has been carried on, promises that Elijah shall be the best production that has been heard within the vineyard walls of the edifice.

Alice Metcalf, formerly of San Jose, but lately establishing her residence in San Francisco, entering the impenetrable field, is managing a series called the Young People's Symphony Concerts at the Exposition Auditorium with the San Francisco Symphony Orchestra under the direction of Alfred Hertz. The first of these events will take place Monday, February 4th, to be followed by others Thursday, February 28th and Wednesday, March 12th. In this, Mrs. Metcalf is doing a great work, for it unconsciously aids the school students materially in forming a taste for the best in music.

The third in the series of Sunday evening musicals was given in the laudal of the Hotel Vendome, January 27th, following the dinner hour. More than fifty guests enjoyed the interesting program given by Dorothy Denins, soprano; Olivia Hyson, accompanist; Leta May Wilmett, pianist, and Will Sykes, violinist. Mrs. E. L. Wilson, whose readings were so much enjoyed on the previous Sunday, gave two dialect readings by request. Selections by the Sykes' Vendome Orchestra opened and closed the program.

The San Jose State Teachers' College is presenting during the week special half hours of music on the afternoons of Tuesday, Wednesday and Thursday. These programs are to be given under the direction of the music department of the college of which Ida M. Fischer is director. Anna Wilkins, teacher of voice, and Mary Lichthardt, teacher of piano, will have supervision of each recital. About thirty pupils will be presented during the week, all of whom have received instruction in classes instead of individually.

Mu Eta Chapter of the Mu Phi Epsilon, honorary music sorority, broadcasted a most successful program of vocal and piano numbers from a San Francisco station last week. The participants in the program are all well known locally, the following members contributing: Miss Nevada Rogers, mezzo soprano; a member of the Conservatory Faculty of the College of the Pacific and the San Jose Music Study Club; Miss Lucille Fox, lyric soprano, soloist at the Second Presbyterian Church; Mrs. Ethel Chapman Argall, soprano, formerly of San Jose, but recently moved to Oakland; Misses Cornelia Butts and Bernice Rose, pianists, are constantly in active recital work. The program in the order rendered: (a) Sing, Smile, Slumber (Gounod) (b) Rosy Morn (Ronald), (c) At Dawning (Cadmian), Ethel Chapman Argall; (d) Ballet Music from Rosamund (Schubert-Gauz), (e) Valse (Levitaki), (f) Concert Etude (Macdowell), Cornelia Butts; (g) Love's In My Heart (Woodman), (h) La Serenata (Tosti), Nella Rogers; (i) Polonaise (Paderewski), (j) Fountain of Aqua Paola (Griffes), Bernice Rose; (k) Come and Trip It (Handel-Carmichael), (l) May Day Carol (Grove-Taylor), Nella Rogers; (m) Were You There (Negro Spiritual, Manney), (n) Cuckoo Clock (Grant-Shaffer), (o) Tea Youx (Rabe), (p) By the Fountain (Ware), Lucille Fox; (q) Tango (Albeniz), (r) One More Day, My John (Granger), Cornelia Butts; The Lark Now Leaves His Wat'ry Nest (Parker), Nella Rogers.

The first of a series of monthly Sunday evening musical programs was given at the Unitarian Church, January 27th. Community singing opened the program, accompanied by Mrs. Elie Penniman, organist; Mrs. W. Walton, pianist; Mr. V. N. Allen, cornet; Mr. V. Mos, violinist and Mrs. Georgia Farley, director. Other numbers of the program solo: How Lovely Are Thy Dwelling (Samuel Liddle), Mrs. H. J. Blackman; solo—Roses of Picardy (Haydn Wood), Stanley Engess; solo—The Day is Ended (Bartlett), Mrs. John J. Jones; solo—Thank God For My Garden (Teresa Del Riego), Stanley Engess; duet—Resignation (Cara Roma), Mrs. Blackman and Miss Abbott.

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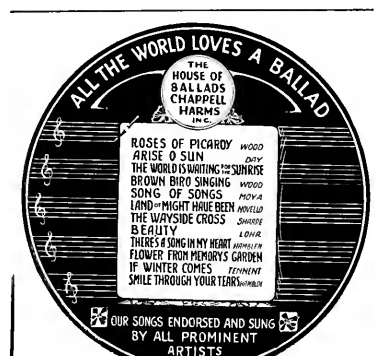
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RENA LAZELLE'S CHICAGO SUCCESS

Miss Rena Lazelle, soprano of the San Francisco Opera Company and head of the Voice Department of the San Francisco Conservatory of Music, has returned from an eastern concert trip which included a highly successful recital in Chicago which was most favorably commented upon by the Chicago Musical critics. The program and some of the critical notices follow: Whither Song (Frazer), (arranged by Kennedy), Didos Lament (Purcell 1685-1695), I've Been Roaming (Horn 1782-1849); Aria of the Queen of the Night (Magic Flute), Mozart; Widmung (Schumann), Die Forelle (Schubert), The Cloister (Stravinsky), Night (Rachmaninoff); Piano Solos—Two Preludes, Con Furor, Tranquillo, (Lillian Hodgehead), Etude in C minor (Chopin), Aria (Schumann), Rhapsody in G minor (Brahms), Ada Clement; Un Baiser (Thomas), Chevaux des Bois (Debussy), Manana Era (Granados), La Pandarata (Alvarez); Off the Irish Coast (Henry V. Stearns), Time to Rise (Henry V. Stearns), From the Ponte Vecchio (Winter Watts), A Spring Fancy (John Deansmore).

Mrs. Florence French in The Musical Legend—Nothing came amiss to this soprano whose voice would fill a large auditorium. Miss Lazelle has volume, power, resonance, flexibility and range, and in The Queen of the Night Aria from The Magic Flute she gave a brilliant exhibition of Staccato touching high "F's" on four occasions with consummate ease. Scotch songs, French songs, a group of German and a great song of Rachmaninoff's called Night, which is over the heads of all but the most exigent, were included in this wonderfully varied program. Miss Lazelle has personality, attractive stage appearance and attributes that one associates with a successful concert singer. She is quite out of the ordinary.



Chicago Herald and Examiner—Rena Lazelle gave evidence of a voice and musical gifts much beyond the average of a first appearance. The voice is one of extended range, and in its upper register, of great power and brilliance. A group of old English songs were musically interesting and brought forward a variety of vocal virtues. The Queen of the Night aria from Mozart's Magic Flute was a tour de force that found the singer fully equal to its arduous demands.

Eduard Moore in Chicago Tribune—Rena Lazelle gave a recital with a list of music that ran from the extreme difficulty of the Queen of the Night aria out of Mozart's Magic Flute to the modernism of Stravinsky's The Cloister, with lieder and songs in English between. She sang them well with a voice of both quality and training.

Karlton Hackett in Chicago Post—Miss Rena Lazelle showed a soprano voice of good quality and range. She sang with appreciation for the text.

Chicago Journal—Rena Lazelle sang with a good soprano voice and an interesting and varied regard for the contents of her music.

Chicago News—Miss Lazelle was heard in two French songs which she sang pleasingly.

Herman Devries in Chicago Evening American—Rena Lazelle sang the exceedingly difficult aria from Mozart's Magic Flute with admirably fluent and correct coloratura and in the original untransposed key which necessitated the exhibition of several amazing F's above high C, all of crystalline brilliancy of tone and accuracy of pitch. Miss Lazelle's voice has unwonted resonance and meatiness of timbre for a coloratura soprano, and I am sure manages the heavier vocal literature with equal effectiveness.

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WHEN A MAN'S A MAN AT WARFIELD

With the matinee performance of Saturday, February 2nd, the attraction at the Warfield Theatre will be When a Man's a Man. This is the original presentation of the first picture to be made by Sol Lesser on his recently signed million dollar contract with Harold Bell Wright, the author.

The story tells of the reformation of a young idler who goes into the great cattle country of the southwest, there to find the manhood that a life of ease and wealth had lost for him. Brushing against the men of the open spaces he soon learns to be a man among men. The cast is headed by John Bowers and Marguerite De La Motte.

On the stage will be the Panchon and Marco Ideas, this week called A Ballet a La Russe in which Edna Covey and her sister are starred at the head of a company of forty. Lipschultz will be heard in concert.

ALCAZAR THEATRE

"Anna Christie," the stage classic in which Pauline Lord is starring at the Alcazar, is one of the spectacular successes of the day in which this country has taken special national pride. Miss Lord and her supporting players now appearing at the O'Farrell street theatre took Eugene O'Neill's play to London almost unheralded and were welcomed with open arms by the nobility. It was quite the thing to see Anna Christie in England's metropolis and San Francisco has made it possible for all lovers of the theatre to view it here. The fifth week of this unusually well-acted piece begins Sunday night, February 3rd, and the fact that the production is a duplicate of that which stirred New York and London and the principal players are the same, adds greatly to the interest in the long run.

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THE CHICAGO GRAND OPERA COMPANY

When the Chicago Grand Opera Company gave its final presentation of "Cleopatra," with Mary Garden, Georges Baklanoff, Myrna Sharlow, Jess Mojica and other noted artists this week it was before the largest house of the season with the exception of the opening night and New Year's Eve.

This was the substance of a message received this week by Selby C. Oppenheimer, under whose management the Chicago Company is to play a limited engagement of four performances in San Francisco at the Casino Theater in March. According to Oppenheimer, the experience of the Chicago Company through its entire home season has been another evidence of the steady growth in popularity of opera.

"The spread of the craze for jazz has not injured the popularity of grand opera, nor halted the normal growth of the country's love for pure music," said Oppenheimer.

"As a matter of fact, an increasing love for any music, hybrid or not, eventually results in a craving for the better music, and develops channels of feeling that flow toward the purest of all musical art, The Opera.

"Year by year the public generally becomes less satisfied with poorly conceived, poorly executed, music. Improvement is built on dissatisfaction. Once a love of music begins to unfold, the eventual result is certain for the law of progress will not be denied.

"I know many people who are rather afraid of grand opera, because they say they are not educated to an understanding of all the beauties and subtleties of the score. I know from my own observation that it isn't necessary that one have a fine appreciation of the beauties of grand opera scores to enjoy grand opera. We enjoy many things that we don't quite understand.

"There are thousands of people passing in and out of the art institutes of the country, and standing spell-bound before paintings by the masters, who haven't the faintest conception of the technique that the paintings include. Music can be taken in through the heart, and generally is, rather than through the mind—that is, intellectually. And grand opera offers so much for those who have a love of the beautiful. In fact, it can awaken emotions in the dulllest heart. The splendor of the settings, all the world of color in which opera is clothed and surrounded, all the movements of the piece, golden voices in arias that will live as long as the world and supported by orchestral music guided by masters. There is an appeal in opera for everyone, certainly in everything that the Chicago Civic Opera Company presents."

The operas will be presented in the Casio Theatre. The subscription sale will open Monday at Sherman, Clay & Company, the general seat sale following on Monday, February 15th. According to Oppenheimer, the limited character of the engagement, together with the relatively small seating capacity of the house in which the operas are to be given will assure a "sold out" condition for all four operas before the opening night.

MONTHLY CONSERVATORY RECITAL

The regular monthly recital given for the students of the San Francisco Conservatory of Music was held last Saturday, but instead of a musical program Miss Gino of Berkeley was invited to read for the children the beautiful fairy tales by Oscar Wilde. These monthly gatherings are one of the special features of the Conservatory, for it brings the students in touch with other arts beside music.

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CHALIAPIN IN CONCERT

In addition to his operatic appearances elsewhere announced, Manager Selby C. Oppenheimer has engaged the great Russian, Chaliapin, for a single recital appearance which will be given in the Casino Theater on Sunday afternoon, March 30th. Chaliapin will close his operatic season with the Chicago company in Kansas City on March 22nd, and will immediately return to the West to fill this engagement.

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BY ALFRED METZGER

Among the numerous musical attractions of importance that crowded the musical calendar of San Francisco during the last week or ten days the concert given by the Chamber Music Society of San Francisco at Scottish Rite Hall on Tuesday evening, January 29, takes rank with the very best. Indeed, this event may well be included among the most enjoyable and best performed of this character. Ethel Leginska, the noted pianist, was assisting artist on this occasion, and she showed herself in an entirely different light from that of soloist. While during her solo performances she is subject to displays of temperamental individualism, that is to say, shocking our conventional ideas of interpretation and tempi, in her ensemble playing she succeeds in subordinating her ideas to those of her associates. At least this is the impression we received on the occasion of this concert.

Beyond an occasional turning of her head and an expectant glance toward Louisa Persinger, the director of the Chamber Music Society, Miss Leginska kept herself fairly well within the conventional atmosphere of chamber music interpretation. She adopted her tone to the balance of the ensemble and phrased uniformly with the other artists. There was no desire apparently to impose her own ideas upon the members of the organization, and one received the impression as if these artists had played some time together. If there were any occasions wherein such unanimity of feeling was not apparent, they certainly escaped the observation of this writer. We have heard artists of even greater reputation than Miss Leginska play with the Chamber Music Society whose adaptability to ensemble playing did not appeal to us so decidedly, and we feel that this is certainly a compliment to the young pianist.

During the interpretation of the Weber Trio op. 62 in G minor, Elias Hecht appeared at his best. There was missing any affectation foreign to purely legitimate deportment on the concert platform, by which we mean undue emphasis of certain artistic phrases by physical emphasis, of which quite a number of musicians are guilty. And this dignity of bearing was noticeable in the musical interpretation. The tone was fluent and mellow. The intonation was accurate and the phrasing endowed with versatility and poetic shading. Technically, Mr. Hecht proved himself thoroughly proficient to cope with intricacies not easily overcome, especially during the scherzo movement, and altogether he had a very intelligent grasp of the classical purity of the work. Walter V. Ferner, the third member of the Trio, completed the ensemble and by virtue of a rich, warm tone, tasteful phrasing and most delightful shading added his share to the enjoyment of the audience of more than a thousand music lovers who revelled in the finished style of this performance.

Some of the best work done by the Chamber Music Society of San Francisco consisted of the interpretation of the Schubert Quartet in D minor, Messrs. Persinger, Ford, Firestone and Ferner took complete advantage of their opportunity to interpret a work of inexhaustible beauty and form. Their performance revealed serious preparation and thorough adaptability to give a composition of such artistic proportion a worthy presentation. There was apparent throughout the course of this reading a sincere love of affection for the work and it is impossible to imagine a more moving or appealing expression of musical thought than the one transmitted by these artists during their interpretation of the second movement—audate con moto. There was obtained an element of sadness and sorrow that brought tears to sensitive eyes, while in contrast the scherzo and presto exhibited the essence of buoyancy and rejoicing. It was a performance that merited the spontaneous ovation and the numerous recalls which the audience was eager to bestow.

The concluding number was a Quintet in B flat minor by Nandor Zsolt, a young composer of apparently Hungarian ancestry. Although the program informed

us that this composition was receiving its first performance in San Francisco on this occasion, it did not take us long to discover that some of the themes were old acquaintances of ours. To enumerate all of them would create the wrong impression we wish to convey, but among all most startling was the employment of a Hungarian Csardas in the scherzo movement and a decided loan from the Greig piano concerto. Nevertheless, the young composer has unquestionable talent, not to say genius, for the scoring as well as the freshness of the treatment justly us to assume that there is hidden somewhere the magic spring that nurses the roots of inspiration. Equally notably, Mr. Zsolt is a believer in melody and, although living in this period of the most bizarre experiments, he has so far not come under the spell of futurism, notwithstanding the fact that he does employ modern effects with decided success.

We would rather put our faith in the musical future upon composers like Zsolt, who amalgamates the same ideas of the past with the progressive ideas of the future, than one who absolutely breaks with the past and endeavors to create a new future. And in spite of the reminiscences that occur during the course of listening to this Quintet there is a certain element of youth and vitality that can not help but challenge our admiration and respect. The members of the Chamber Music Society, together with Miss Leginska, succeeded in getting the best out of this work, and there can not be any doubt among intelligent observers but that both the work and the performance left an impression decidedly flattering to both creative and executive artists.

Morley Thompson, Pacific Coast Representative of the Baldwin Piano Co., is visiting the home office of his firm in Cincinnati, and will return some time this week. Mr. Thompson is very popular with the musical profession of San Francisco inasmuch as he takes a lively interest in music, being frequently among the interested spectators at concerts. He is also instrumental in bringing some of the artists associated with the Baldwin piano to the Pacific Coast, and a recent tour of Edward Johnson, extending from Seattle to Los Angeles was due to Mr. Thompson's energetic and enterprising efforts. It is a pleasure to count such members of the music trade among the musical colony of a community.

Edna Horan, violinist, a most gifted and musically pupil of Sigmund Beel, has been receiving a number of cordial acknowledgments of her art at various important functions of late. Among these was an appearance before the Pacific Musical Society on Thursday evening, January 24, when she played a Concerto in E by Cecil Burreigh and an Adagio, Suzuki, in the Mist, by George Edwards, a Gigue by de Angelis and Introduction and Tarantelle by Sarasate. Miss Horan is an unusually intelligent player, exhibiting great judgment in interpretation and commanding a very clean and accurate technique. She deserves great credit for playing compositions by American composers of such standing as Mr. Burreigh and Mr. Edwards, and the enthusiastic applause and cordial reception given her on this recent occasion reflects credit not only upon herself but upon her teacher, who has trained her with such care and thoughtfulness.

Miss Lorraine Ewing, the successful young teacher and artist, recently presented her junior pupils in a recital at her studio on Ashbury street. Piano solos, duets and trios made up the interesting program. Those taking part were: Cecile Zolotare, R. Zolotare and McWood, Helen Hoffman, Mildred Shay, Laura Burke, Lillian Marchington, Dorothy Demarrel and Masters Billy McWood, Jack Belz, Hunter McLaughlin and Baldwin Barritt. Miss Ewing will give her annual pupils' concert some time during February, at which twenty-five of her pupils, juniors and advanced, will take part.



ALICE GENTLE



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ALICE GENTLE A SUPERB SANTUZZA

By Constance H. Alexander

Mascagni's one-act opera *Caaveria Rusticana* is one which has always found favor and will continue to satisfy the majority of opera goers so long as there are among them those who appreciate a story of great human appeal with a musical setting of surpassing beauty, constructed along the old Italian lines of pure melodic architecture. *Caaveria* was given a splendid performance by the artists of the San Carlo Opera Company at the Curran Theatre, on Monday evening, January 28th. The audience was aroused to the highest pitch of enthusiasm through the vitally gripping and dramatic impersonation which Alice Gentle gave to the role of Santuzza. In the hands of this artist, Santuzza becomes a masterpiece as far as bistrionic detail is concerned for the character is one which calls into action the entire gamut of emotions and these moods of the most diverse nature Miss Gentle can portray to no small degree for she possesses that ability to breath her own tempestuous nature into every role she enacts. Her facial expressions and bodily postures are ones of utter dejection and despair and her every movement carries conviction.

Vocally, Miss Gentle has never appeared to better advantage than upon this occasion for the music suits her magnificent voice as if written specially for her. Her singing was a surety of vocal technique, which is, indeed, a pleasure to listen to by those who understand the fundamental side of this most intricate art. Her tones are at all times rich, luscious in timbre and firm. One of the outstanding feats of Miss Gentle's vocal art is the manner in which she employs her chest tones fortissimo and almost immediately, as if in the same passage, attacks a high note pianissimo of the most penetrating and ravishing quality. This is accomplished without the slightest change in tone placement which only proves that her entire scale is equalized throughout. Her intonation was perfect and her phrasing was perfectly flawless. At the culmination of the opera Miss Gentle was the recipient of such outbursts of applause that it bordered upon being an ovation. No matter how often Miss Gentle presents to us a number of her charming productions, we will never tire of her, for she is depended upon to give unsparingly of herself for she enters into these roles with such spontaneity and enthusiasm that instead of their diminishing in lustre they take on an additional freshness.

Gaetano Tomassini was the Turiddu making the character robust and manly. He sang his music with sincerity and fine tone quality, which were effectively perceived in the Sicilian. The Alfio was well done by Giuseppe Interrante while the minor roles were acceptably handled. Carlo Perrotti conducted with forcefulness and attained throughout the performance colorful effects and climaxes.

DE PACHMANN AT AUDITORIUM THURSDAY

Vladimir de Pachmann, the venerable pianist who appears in San Francisco next Thursday night in a special recital, is one of the famous and capable of Chopin will play in Northern California this season, has had honors in his long life such as come to but few men. Always a close friend of Liszt he was taken by him to visit Wagner. And when he played Wagner kissed his hand and Madame Cosima Wagner complimented him. At dinner Liszt lighted his cigar and Wagner poured out his wine. In Paris Renan heard him play, inscribed a book for him with all his praise. King Edward, while Prince of Wales, sent him a box of cigars, and when only one was ever given away, one to Renan and one to Liszt. King Christian IX of Denmark visited him at his hotel and scolded him for waiting for an invitation to dine with the royal family.

The great Paderewski brought his "Minuet" just then when all the way to Cracow to De Pachmann—but De Pachmann would not play it. He was in his honeymoon, and had put aside music for the moment. He played his own concerto with Liszt before Wagner, and Wagner said "Wonderful! Only Schumann could write like that," and Liszt replied that it was almost as wonderful as Beethoven. But De Pachmann would not give it to the world. "Those things should be burned," he said, looking back from a distance of forty years. "Beethoven, Brahms, Schumann, Chopin and Godowsky—they can write better. I am not a composer and if I can write as well as they give, the world's greatest, what does the world care."

It is a relief after this modest statement then to hear him acclaim, day after day, in interview after interview: "I am the greatest pianist who ever lived. Because I am perfect and therefore can be nothing greater than perfection." And De Pachmann, firm in this belief, enters into his work with all the heart and soul of his seventy-five years and at this extraordinary age can hold spellbound the largest and most discriminating audience that has ever gathered to do honor to a knight of the keyboard.

His greatest fame, perhaps, has come as an interpreter of Chopin. Critics the world over have declared him the reincarnation of the wonderful Polish composer, and as well as that, himself sincerely believes. When he plays the divine melodies of the heroic Pole, De Pachmann is an inspired being, and it

was for this reason that Selby C. Oppenheimer, under whose management De Pachmann plays here next Thursday night in the Exposition Auditorium, requested and was granted an all-Chopin program. The list of works to be given is colossal, specially selected, and each one every one to fill their art. Nocturne op. 27 No. 1, C sharp minor; Third Ballade, op. 47, A flat major; Fourth Scherzo, op. 54, E major; Etude op. 10, No. 7, C major; Etude op. 25, No. 3, F major; Etude op. 25, No. 7, C sharp minor; Polonaise op. 44, F sharp minor; Prelude op. 28, No. 22, C minor; Prelude op. 28, No. 7, A major; Prelude op. 28, No. 15, D flat major; Mazurka op. 67, No. 4, A minor; Mazurka, op. 33, No. 4, B minor; Valse (posthumous) E minor; Valse op. 70, No. 1, G flat major; Valse op. 42, A flat major.

De Pachmann will face a great throng at the Auditorium Thursday night. Tickets are now selling at the Sherman, Clay & Co. store in San Francisco.

GOGORZA'S SECOND CONCERT

There is no more justly admired singer in this country than Emilio De Gogorza, the every distinguished baritone, whose recital at the Columbia Theatre yesterday afternoon was one of the triumphs of the present musical season. Gogorza occupies a peculiar place among our singers. Although he is acknowledged one of the finest artists we have and although there is one that surpasses him in the favor of a discriminating musical public, each season he limits himself to a comparatively few concerts. He regularly gives recitals in New York and Boston. He regularly sings with the most important of the country's symphony orchestras and choral societies, but instead of giving one hundred or more recitals annually across the land, as he easily could, he confines himself to not over forty concerts, choosing rather to sing to selected audiences who can and do appreciate the extraordinary quality and high class of program he invariably presents.

Next Sunday will be Gogorza's farewell appearance here for this time. He will render a specially attractive program, the list of compositions thereon being as follows: Where Ere You Walk (Handel); Iphigenia en Taurida—Air de Thoas (C. Gluck); (a) Wenn ich in deine Augen seh, (b) Mondnacht, (c) Waidmug (Robert Schumann); (d) The Wounded Birch (Grieg); (e) The Goat (Moussorgsky); (f) In Silent Night (Rachmaninoff); (g) Suzanne (Paladilhe); (h) Complainte de La Gu (August Chapuis); (i) Song of the Night (Cyril Scott); (j) Invictus (Hahn); (k) An Old Song re-Sung (Griffes); (l) Canto del Presidario (F. M. Alvarez); (m) Noche Serena (Mexican Folk Song arranged by E. Hague); (n) Clavellitos (Valverde).

ROSENTHAL WITH SYMPHONY

Moris Rosenthal, the distinguished Viennese pianist, who is to appear as soloist with the San Francisco Symphony Orchestra at its pair of regular symphony concerts next Friday and Sunday afternoons in the Curran Theatre under the leadership of Alfred Hertz, has been preparing a number of triumphs during his present tour, leaving a trail of glowing comments behind him that are more than flattering. The older generation of music lovers remember Rosenthal as one of the world's greatest pianists, the new generation knows him by reputation, and his return to America after an absence of seventeen years has been one of the outstanding musical events of the season wherever he has appeared. In commenting on Rosenthal's first New York recital, the Times reported: "The lapse of seventeen years seems to have left few traces upon either the personal appearance or the art of Moris Rosenthal. The pianist. Mr. Rosenthal is distinguished more than for anything else for his technical power upon the piano. And although in the last seventeen years there have been many pianists distinguished for many things heard here in New York, the fame has been none among the younger generation, who could equal him in this particular feature of piano playing. Mr. Rosenthal did some fabulous things in this line last evening and was rewarded by rapturous applause that broke into cheers."

At his performance with the Symphony Rosenthal will play the Tchaikovsky B flat minor concerto, an admirable work for the display of the brilliant technic and virility with which he is endowed. The orchestral portion of this week's program consists of the first two movements of Gustav Mahler's symphony and Richard Strauss' symphonic poem "Don Juan."

A week from next Sunday afternoon, February 17th, the orchestra will present its eighth popular concert in the Curran, for which another attractive program has been prepared. The principal item announced being the Introduction to the third act, Dance of the Apprentices and Procession of the Guilds from "The Mastersingers." Tchaikovsky's March Slav and the Shells symphonic poem "Finlandia," while other shorter numbers will be given by Carl Rosa, the first violinist in the Liszt Liebestraum, Beethoven's Menuet, two Brahms Hungarian Dances and an Air from the D Major Suite of Bach.

Another event which symphony patrons are eagerly looking forward to is the first San Francisco appearance of Maria Ivogun, the famous European coloratura soprano, who is to be the soloist at the tenth pair of regular symphonies on February 22nd and 24th.

QUESTION COLUMN

Edited by Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Is Papageno a character in an opera, and if so, which opera?—A. C. G.

Yes; in Mozart's "Magic Flute."

2. Is "Sadko" by Rimsky-Korsakov an opera or an orchestral work?—J. W.

A symphonic poem written in 1867, and an opera in 1895, both bear the title "Sadko."

3. Is there any edition to be obtained of Liszt's Second Mass, wherein the cadenza at the end is introduced?—D. A. L.

The edition of Barthol. Seuff, Leipzig. It can be procured through G. Schirmer, New York.

4. What is an accolade?—D. S.

A brace or a San Francisco case, which connects two or more staves carrying simultaneous parts.

5. Who invented the name Nocturne?—I. B.

John Field originated the form of composition known as the Nocturne and first applied that name to the form.

THE ROSENTHAL CONCERT

Moris Rosenthal, unquestionably one of the greatest pianistic geniuses of our own time, who recently returned in triumph to his country after seventeen years of brilliant success, which he has already duplicated in his appearances since his return, will be heard in recital at Scottish Rite Hall, Monday evening, February 11th, under management of the Elwyn Concert Bureau. Always distinguished for his prodigious technique, admirers who heard him seventeen years ago will note with particular interest and pleasure that the lustre of superb technique there has been added the depth and color that has come in the seventeen years since he was heard before. Mr. Rosenthal's only other appearances in San Francisco this season will be as soloist with the San Francisco Symphony Orchestra, Alfred Hertz, conductor, for the ninth pair of concerts, Friday afternoon, February 8th and Sunday afternoon, February 10th, at the Curran Theatre.

Mr. Rosenthal has arranged the following program for his recital: Scottish Rite Hall. Sonata, Opus 57, in F minor (Beethoven); Carnival, Opus 9, Opus 10, No. 1, Op. 10, No. 3, Op. 25, No. 6, in Thirds, (d) Chaot Polonais (Chopin); (e) Etude (Scriabin); (f) Humoresque on themes by Johan Strauss (Moriz Rosenthal).

Mr. Rosenthal will be succeeded on the Elwyn Artist Series by the celebrated Viennese coloratura soprano, Maria Ivogun, who will be heard in recital in Scottish Rite Hall, Friday evening, February 29th. Ivogun will also be heard as soloist with the San Francisco Symphony Orchestra, Alfred Hertz, conductor, Friday afternoon, February 22nd and Sunday afternoon, February 24th. Tickets for all Elwyn attractions on sale at Sherman, Clay & Co.

HOMER HENLEY PUPILS IN RECITAL

Homer Henley presented three of his pupils in recital at his studio on Sunday, January 21st. They were: Mrs. Geraldine Jackson, soprano; Miss Olga Baehr, soprano; Leslie H. Jackson, baritone. This was one of the series of Sunday afternoon studio recitals at which Henley is presenting his pupils in groups of varying number according to their relative stage of development. Students are first heard in a group seven participants. They next sing in a group of four; then in a group of three; next, two only appear, and finally, the graduate student had progressed to the artist class and gives a complete song-recital program alone. Through this course of evolution Mr. Henley has given San Francisco some of its best known artists. The program follows: Domani, O me felice (Lillo), Pirate Dreams (Hinterer), Miss Olga Baehr; Canzone del Giordani, My Jacquemont (Johnson), Until (Sanderson), Leslie H. Jackson; Vissi d'arte (Puccini), The Princess (Grieg), The Voice in the Wilderness (Scott), The Blackbird's Song (Scott), Mrs. Geraldine Jackson; Un bel di vedremo (Puccini), Valse sapete (Mascagni), Miss Olga Baehr; Frologue l'Pagliacci (Leoncavallo), Shipmates o Mine (Sanderson), Leslie H. Jackson.

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WEEKLY LOS ANGELES MUSICAL REVIEW

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NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los Angeles, January 29.

Another busy month for music lovers and impresarios has just come to a close. L. E. Behymer, who has labored unceasingly for "more and better" music in Southern California, has at last reached the realization of his dreams and is now reputed as having presented the largest and most expensive artist-concerts in the United States. While the responsibility at times must have been appalling yet Mr. Behymer smiles placidly and graciously acknowledges that he made it possible for music-loving Los Angeles to hear the artists it most desired hearing and that his mission towards mankind is being fulfilled through musical channels.

Aside from the two greatest German singers of today Walter Schumann-Heink (in two concerts), and Elena Gerhardt, Mr. Behymer presented the Ukrainian National Chorus in three programs, Pawlowa, the incomparable, in eight performances, Vladimir de Pachmann in two recitals, and Sousa and his Band in six memorable performances. All of these world-famed artists were crowded into the month of January with another great artist presented by Merle Armitage, Erwin Nyiregyhazi, who appeared in two concerts and still another by George Leslie Smith; Jascha Heifetz in two concerts. It is needless to comment on the wonderful inspiration derived from hearing your own Philharmonic Orchestra ably managed by Caroline Smith with Walter Henry Rothwell at the stand.

Truly Los Angeles is a music-loving city and no greater evidence is needed for that fact than the vast audiences which so enthusiastically greet these artists.

For February many splendid attractions are planned among which will be seventeen performances by the San Carlo Grand Opera Company, presented to Los Angeles by George Leslie Smith. This promises without question to be a gala occasion. Moritz Rosenthal, the great Polish pianist; Max Rosen, violinist; and Marie Iyovon will also be heard on Mr. Smith's course.

De Pachmann, Eleanor Duse, Paderewski, John McCormack, Duncan Dancers, and De Gozoga are the February attractions presented by L. E. Behymer and Rene Chemet, world renowned violinist, is Merle Armitage's offering to the lovers of good music.

HIGH TRIBUTE PAID TO ART OF HEIFETZ

Congratulations are in order for the successful management of the two concerts presented by Jascha Heifetz recently when the enthusiastic overflowing audience was crowded about the artist on the stage. Many ardent admirers stood during the entire final concert in order to miss none of his program as the house was completely sold out for days in advance of his appearance.

Adjectives fail when we attempt to describe the magnitude of this young violinist's artistry, mentality and technique. He is without a peer. It has been said "Heifetz cannot be judged by common standards of excellence for he himself has established new ones, not only for himself but for all others who play or will play the violin," so we will not attempt this seeming impossible task.

His rendition of the Bruch Concerto in G Minor Op. 26 as an opening number met with tremendous applause. Saint-Saens Hebrannaise and the Perpetuo Mobile by Riess were received perhaps with more than usual enthusiasm while the Scherzo Tarantelle (Wieniawsky) showed his miraculous technique to advantage and brought forth an ovation.

To George Leslie Smith goes the credit for bringing this sincere unaffected Russian youth to our city this season.

LOS ANGELES MUSIC AND ART ASSOCIATION

A great community festival to take place in the Hollywood Bowl in May is one of the plans of the Civic Music and Art Association when it is hoped to gather together practically every community singing group in Los Angeles and neighboring communities. Already the community choruses of Hollywood, Glendale, San Pedro, Sierra Madre, Arroyo Seco, Alhambra and Santa Monica have promised their co-operation towards making this the greatest song festival ever held in California. The event will also emphasize the international character of music by the participation of the various foreign-born musical groups organized through the efforts of the Music Association in co-operation with the International Institute of the Y. W. C. A. and other agencies.

Definite plans for this program will be crystallized upon the return of Mrs. J. J. Carter, vice-president of the association, who is chairman of the special committee on community choruses. Other activities of the association comprise a band contest for "All-Southern California" bands, to be held May 10th and May 11th, when competitions for industrial, fraternal, army and navy, high school, and boys' bands will be offered. This activity is under the supervision of the Band Contest Committee of the association. Arthur M. Perry, chairman, and E. B. De Groot, chairman of the special committee on band contests.

The community singing work of the association at



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ready auspiciously started at the Central School will be further developed by the community musical program to be given at Roosevelt High School Friday evening, February 8th, upon which occasion Dr. Sigmund Spaeth, noted music lecturer, will feature the program with his celebrated illustrated lecture on "Behind the Scenes at the Opera."

Musical programs to be given at the various hospitals and charitable institutions of the city, under the supervision of a special committee, of which W. R. Guiberson is chairman; plans for the appearance of the Mexican Band in cooperating communities where there is a large Mexican population, as well as in Los Angeles; band parades and concerts in the downtown sections of the city, under the direction of the band section of the association, comprising some twenty bands; and a music "clinic" through which musical instruction may be offered to the less fortunate children of the community, are among the other plans which the association is developing.

Co-operation is being offered by the association to all agencies already functioning in the broader social and musical work in the community such as the Los Angeles Music School Settlement, the Community Settlement House of the Los Angeles Rotary Club, the Y. W. C. A. and the Y. M. C. A., the Citizenship Department of the public schools.

The activities of the association are under the direct supervision of the following officers and members of the Executive Committee, most of whom are chairman of important committees of the association: Ben F. Pearson, president; Mrs. J. J. Carter, vice-president; Roger Andrews, treasurer; Alexander Stewart, executive director; F. G. Leonard, Harold Ferguson, Mrs. E. R. Brainerd, E. P. Tucker, Arthur M. Perry, W. R. Guiberson, L. E. Behymer, Frederick K. Stearns, E. J. Reunitz, Miss Antonette Ruth Sabel, P. H. Ducker, F. Canothers, Miss Rena McDonald, Henry Niese, Charles Drax, J. T. Fitzgerald, Louis Curtis, Miss Eva Frances Pike, Brune David Ussher, Miss Anne McPherson, Mrs. Martha McCan, G. Gordon Whitall, E. G. Judah, C. B. Raitt, E. B. De Groot, A. G. Farquharson.

UKRAINIANS OFFER NOVEL MUSICAL PROGRAM

The presentation of Alexander Koshetz' Ukrainian National Chorus by L. E. Behymer last week was, indeed, a glorious event. With the singers garbed in their native costumes rich in colors, embroidery and laces the stage presented a dazzling spectacle of rainbow hues. Quite in keeping with their sensational attire, their singing was most unusual, with extraordinary emphasis in accents and shading. At times in the choruses the voices were made to imitate nearly every instrument of the orchestra. The violin, 'cellos, flutes and even piccolo tones were heard on occasions, especially in the hummed accompaniment passages where one part stood out in solo prominence. The perfect ensemble of this group is due to the magnetic conducting of their masterful director, who portrays almost superhuman skill in extracting immediate responses and startling effects from this modest group of singers. His movements are but slight in his directing—no mad beating of time with a baton and even in the greatest climax he is able to produce increased volume of tone by a simple wave of his hand or by the raising of his little finger to diminish the tone to the most delicate pianissimo.

Several lovely solo voices were heard to advantage on the program. The assisting artist, Mile. Oda Slobodskis, who is the leading soprano of the Petrograd Opera, sang two groups of varied dramatic selections, including operatic arias in French, German,

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Elizabeth Perry, contralto, assisted by Arville Belstad, pianist, gave a concert on Friday evening, December 28th, in the auditorium of the Woman's University Club.

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ORGAN RECITAL PLEASES LARGE AUDIENCE

Since the advent of the pipe organ into the moving picture theatres we seldom hear the church music concerts as in former years. Owing to this lack, we herald the arrival of a visiting organist with greater than ordinary enthusiasm. Dr. George W. Andrews, who for twenty-five years has been affiliated with the department of Oberlin College, was warmly acclaimed when he presented a splendid program of organ numbers on last Thursday evening at the Bivard Auditorium to an audience of discriminating music lovers.

He played Bach (Passacaglia and Fugue) with finesse and style which showed him to be well versed in the old school of organ playing. The Intermezzo (Symphony No. 3) Vierne, a delicate modern work, provided opportunity for tonal coloring and clean phrasing while in direct contrast the *Sœur Monique* (Couperin-Guilmant) was tastefully presented in its distinctly classical style.

Perhaps the most pleasing work on the program next to the Bach number was the closing *Christus Resurrexit* by Ravanello. Other numbers presented by this distinguished artist were: *First Choral* (Franck), *Allergo*; *Symphony No. 2* (Vierne), *Priere* (Jensen), *Ave Maria* (Schubert-Nevin), *Love-Death* (Wagner-Gibson), *Toccata*; *Symphony No. 1* (Barnes), and two compositions by Dr. Andrews—*Sunset Shadows* and *Intermezzo* (Sonata No. 2) which were well received.

SIXTH POPULAR CONCERT IS SUCCESS

Seldom does one hear as pleasing and interesting a program as that given by the Philharmonic Orchestra at the last popular concert. Many are familiar with *Le Cygne* from *Le Carnaval des Animaux* by Saint-Saens but few have heard the complete number as the full score was not published until 1922. The pianists, who appeared as soloists on this occasion, were Winifred Hooke and Alex Karnbach at two pianos. Especially lovely was the work of Miss Hooke in *Le Cygne*; her rippling accompaniment for the 'cello (Ilya Bronson) made the two blend as one instrument and the playing of Alex Karnbach in this number was beautifully done. The *L'Elephant* played by the bass instruments in short heavy, rumbling tones reminded one of circus days. It takes but little imagination for one to hear the roaring lions in the Introduction and March of the Royal Lions

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which is most majestic. Humorous, indeed, was the second part, Hens and Cocks. One would hardly imagine that a violin could so closely imitate a fowl. This composition of Saint-Saens is most clever and descriptive; each section proves interesting to the extreme.

In the *Caucasian Sketches* (Ippolitow Ivanow) the most lovely was the second movement—a native dance with an introduction in which the English horn playing a lovely melody has for an echo the viola. This met with such a warm reception by the enthusiastic audience that it was repeated. Throughout the entire number the most pleasing work was done by the English horns.

The familiar March from Tannhauser (Wagner) was particularly well done and showed to advantage the training given to the orchestra by Mr. Rothwell. The *Symphonic Poem* of Liszt made less appeal than any number on the program due to the slight monotony of theme. The program closed with the lovely *Capriccio Italien* Op. 45 by Tschaiakowsky, which is always well received and loved by those who hear it. There are many haunting melodies in this number, which linger ever in one's memory.

The *Wa Wan Club* was given a rare treat on Wednesday afternoon, January 23rd, at the Gamut club house where the Zoellner Quartet, composed of Antoinette Zoellner, violin; Joseph Zoellner, Sr. viola; Antoinette Zoellner, violin, and Joseph Zoellner, Jr., cellist, gave a most delightful program. A trio, by Marion Ralston, a former teacher of music and composition at Wellsley College, was played by Joseph Zoellner, Jr., cellist; Antoinette Zoellner, violin, with Mrs. Ralston at the piano. Dona Grey, soprano and teacher of vocal music at the Zoellner conservatory, sang a group of Mrs. Ralston's songs. A reception and tea followed the program.

Bertha Vaughn, well-known teacher of vocal music, presented several artist pupils at the second of her interesting morning musicals in Chickering Hall last Wednesday morning. Those participating on the program were Gladys Mariel Slater, soprano; Cornelia Glover, contralto; Eunice Ross, soprano, assisted by Sol Cohn, violinist, and Frank Kellogg, pianist. Miss Vaughn is fully justified in her pride of these young artists for their work is truly a credit to their teacher.

The Zoellner Conservatory presented two artist students Florence E. Duval, violinist, and Olive Englund, pianist, to a large and enthusiastic audience in the auditorium of the Women's Club of Hollywood last Friday evening. Miss Duval played varied and difficult numbers with brilliant technique and splendid interpretative powers. Her intonation was excellent and her bowing sure and positive. This was especially true in the Saint-Saens Concerto.

Olive Englund also distinguished herself with her piano numbers, displaying a fine power of control over the finer shades of expression. Her technique was brilliant and clear. Both young artists demonstrated that

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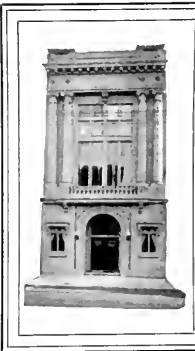
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they have in Amandus Zoellner and Joseph Zoellner, Jr., unusually fine teachers. The accompaniments for Florence Duval were played by Joseph Zoellner, Jr., who offered a splendid background for her work.

On February 11th Miss England and Miss Duval will repeat the program in Bakersfield for the Woman's Club; other appearances are to be made soon before the Wa Wan and Matinee Musical Clubs of Los Angeles.

The Los Angeles Academy of the Theatre at 4599 Marion Way has added to its curriculum violin and pianoforte instruction under the able supervision of Louis Hintze, and classes in sculpturing and modeling under the prominent Belgian artist, Stefan de Vriendt.

The Woman's Symphony Orchestra members are busily engaged during these interesting weeks in rehearsing for their initial concert of the season, to be given at the Philharmonic Auditorium, February 20th, and are promising a program of most interesting symphonic music to music lovers of Los Angeles.

Under the baton of Mr. Henry Schoenfeld rehearsals are being held each Wednesday forenoon in Symphony Hall of the Music-Art Studio building, with Friday forenoons given over to the string instruments alone. One of the interesting features in connection with this unique organization is that none of the members receive any compensation for services, each giving of her time and efforts for the sheer love of symphonic music and in many instances this is exacting a personal sacrifice in dollars and cents on the part of the musicians.

The Woman's Symphony Orchestra was formed some twelve years or more ago by Mr. Harley Hamilton, conductor of the former Los Angeles Symphony Orchestra, and has developed steadily until the attendance has made necessary the use of the city's largest auditorium for the public concerts given during the last four years. Meanwhile the fame of the organization has spread until now it has achieved national repute, ranking high among the symphonic organizations of the country, and is one of but two women's orchestras in America.

Mrs. Otto Neher as the administrative help as president, and to whose unselfish and indefatigable efforts a great part of the organization's success is due, in addition to her duties as president, one of the most excellent performers in the violin section of the orchestra. The program has not yet been announced but a musical treat is assured music lovers at this first concert of the season to be given by the Woman's Symphony Orchestra of Los Angeles.

The University Quartet, composed of Mme. Isabella Curi Plana, popular soprano, Jessie Biehn Freeman, contralto, artist from Salt Lake City; Charles Smalz, tenor of note and Edward Rucenitz, basso and director of the quartet, recently gave a fine program at the University Methodist Church with Miss Margaret Wilson at the piano. Other artists, assisting the quartet, were: Mrs. Walter Wessels, violinist, and Merrill La Fontaine, pianist.

The Los Angeles Chamber Music Society presented the Philharmonic Woodwind Players and the Philharmonic Quartet in joint concert last week at the Gamut Club. This occasion was to have been the debut of the Marquarre Ensemble, which is composed of Ernest Huber, double bass; Philip Cohn, viola; Anthony Briglio, violin and Frank Lusschen, cello. But owing to illness of one of the members the Ensemble was unable to appear. However the Philharmonic Quartet (Emile Ferir, viola; Sylvain Noak, first violin; Henry Svodsky, second violin and Ilya Bronson (cello) furnished part of the program at a very short notice, receiving much applause from a discriminating audience.

Blanche Rogers Lott, whose artistry is recognized and admired by many, assisted ably on the program. Henri de Busscher, oboe; Pierre Perrier, clarinet; Alfred Brann, French horn; Frederick Maritz, bassoon and Andre Marquarre, flute, composed the Philharmonic Woodwind Players. Mr. Jay Plowe, flutist played in Mr. Marquarre's stead in the sextette by Thuille. This combination of instruments proved delightfully effective in tone blending.

John Smallman, who is equally well known as singer and teacher, will be heard in a program of songs at the Whittier Elks Club on February 8th. His lovely baritone voice always pleases and this occasion is heralded with pleasure. On February 12th, Mr. Smallman will present, in concert, a mixed quartet, including

Marian Bean Badenoch, soprano; Eunice Ross, contralto; Ivan Edwards, tenor; and Leslie Brigham, bass, at San Bernardino. Songs in costume will be the feature of the evening's program.

Frederick North's studios presented a double quartette at the Lions Club recently, and also announce several interesting engagements for the Euterpean Male Quartet for the near future.

Anna Ruzena Sprotte has issued invitations for an informal musical to be given at her home February 10th, in honor of Mme. Lizette Kalova, a violinist from San Francisco who has come to Los Angeles to make her home.

F. X. Arens, maestro and vocal coach of New York, announces the opening of master classes in Diction, Interpretation, Style and Repertoire for April 1st when only advanced pupils will be accepted for his intense ten weeks training and study. Mr. Arens is presenting four lecture recitals at the Ebell Auditorium on the subject of the Four Cardinal Principles of Voice Culture. The first on February 5th to be on "Breathing," February 19th "Open Throat," March 5th "Vocal Shaping," and March 19th "Musical Phrasing." These topics will be of more than ordinary interest to all vocal students.

The Trio Intime, one of the several trios formed of the best Los Angeles musicians, gave an afternoon concert at Chickering Hall last Saturday. An appreciative audience greeted this talented group, the personnel of which is not unknown to local music circles—Sol Cohn, violinist; Frank Steiner, cellist with Marjorie Chapin at piano. Their varied and interesting program was given in a truly musicianly manner. A suite, From Dawn to Starlight, written by Sol Cohn, was heartily received and proved a delightful bit of melody. Mr. Lester Hugo Castle, bass-baritone, who is well known as an artistic singer, assisted the Trio contributing to the program two pleasing songs of Schubert, Handel and modern songs.

PACIFIC MUSICAL SOCIETY

Mrs. William Henry Banks, President of the Pacific Musical Society, has arranged for the appearance at the Thursday evening (February 25th) meeting of the society of Mrs. Carrie Emerich, the well-known concert pianist, and who is making her home in Berkeley. Mrs. Emerich is a concert pianist of rare parts and unusual distinction, poetic interpretation, remarkable virility and unusual tone production and quality are aided by a sound and adequate technique. Gifted with a personality that is unusual, and intelligence and temperament which enable her to comprehend the real meanings and which enable her to comprehend the real meanings and the modern composers. She has received critical notice of a high order from many leading critics. Her playing is of a clearness crystalline in quality, and of womanly delicacy, though by no means lacking in power.

SIXTH SYMPHONIC ENSEMBLE CONCERT

The sixth program of the Symphonic Ensemble will be given under the direction of Alexander Saslavsky, February 12th, at the Columbia Club. Lela Johnstone, a singer in the recent San Francisco Opera Company, will be the guest artist, giving a group of solos, and the program in full will be as follows: Trio, C minor, Op. 38 (Gretchaninov); Sonatina (Dvorak) (four movements for violin and piano); Messrs. Saslavsky and Charles Hart, Songs; Miss Johnstone (to be selected); Quintet, A minor, Op. 12 (Vitezlav Novak).

SCHWARZ IN RECITAL SOON

Those music lovers, who have heard Joseph Schwarz only on the operatic stage, have a genuine thrill coming to them when they hear him at his only recital scheduled for this city. The famous European baritone has been booked at a Columbia theatre Sunday afternoon concert by Manager Selby C. Oppenheimer on Sunday, February 17th. Schwarz has arranged a most remark-

able program for his appearance here. It will include works by Grieg, Sinding, Massenet, Eric Grogg, Cole-ridge, Taylor, del Riego, Gretschinov, Rachmaninov, Moussorgsky and others. Tickets are now on sale for this event at Sherman, Clay & Co's.

DUNCAN DANCERS COMING SOON

Gluck, Mozart, Wagner, Schubert and, of course, Chopin will constitute the composers to be featured on the programs of the famous Isadora Duncan Dancers, when the world's most beautiful dancing trio, as they have been called, comes to the Columbia theatre under the Selby C. Oppenheimer management for two special matinees of dance on Washington's Birthday (Friday) afternoon, February 22nd, and on Sunday afternoon, February 25th. The dancers, coming with their full scenic and lighting equipment are accompanied by the celebrated Russian pianist, Max Rabinowitch. The interpretations listed on their first program include scenes and dances from Gluck's Orpheus and Eurydice, a suite of dances by Mozart, an arrangement of Wagner's Die Walkure and the famous Ride of the Valkyries, while the features of the second program are a set of Chopin compositions, Schubert's "Waltzes," Moment Musical and Marche Militaire and other Mozart gems. On both programs Rabinowitch acts in the dual capacity of soloist and accompanist.

THE PADEREWSKI CONCERT

Once again, on Friday night, February 29th, the great Paderewski will visit San Francisco to regale a mammoth crowd at the Exposition Auditorium with his matchless art. No pianist maintains such a firm grasp on general popularity as Paderewski. Selby C. Oppenheimer is again bringing the remarkable Pole to San Francisco, for this, his only appearance in Northern California. It will most likely be his last appearance in the west for a number of years. The ticket sale for the Paderewski concert will begin at Sherman, Clay & Co. on Monday morning, February 11th. In the meantime Manager Oppenheimer is receiving mail orders for the auspicious event.

THE PORTMANTEAU THEATRE CO.

Herbert E. Hyde, the composer, is responsible for the delightful incidental music employed in the productions of Stuart Walker's Portmanteau Theatre Company, which will come to Scotts Rite Hall, San Francisco, February 16th and 18th, under the local direction of Alice Seckels. Mr. Hyde is a well-known musician, having recently been associated with the Chicago Symphony Orchestra and is the author of several musical compositions, including an opera and an oratorio. The music for The Book of Job has been arranged by Elliott Schenck, this notable play to be given at the Saturday matinee and on the following Monday evening.

At the premiere of The Book of Job and The Gods of the Mountains, which Walker produced at the Funch and Judy Theatre, New York, and which will be given here, Mr. Hyde agreed to direct his own music. It was discovered, however, that owing to the smallness of the theatre, the orchestra pit was below the stage and as the demands of the play required that Mr. Hyde watch the actors for his music cues, Stuart Walker solved the difficulty by a unique process. He provided the composer with a periscope which enabled him to synchronize the music with the movements of the actors on the stage.

The Portmanteau Theatre players will also be seen in repertoire, giving four short one-act plays Saturday night, February 16, to include the works of Lord Dunsany and Walker as follows: The Gods of the Mountain, Nevertheless, The Murderers and The Very Naked Boy.

GALLI-CURCI IN APRIL

In what will be her last recital appearance in California in a number of years, Gall-Curci will come to the Auditorium on Sunday afternoon, April 27th, in one of those unique concerts that have made the great diva the most beloved coloratura soprano of the day. Selby C. Oppenheimer is again bringing Gall-Curci to the West and announces that at the conclusion of her engagements on the Pacific Coast she will depart for Europe to remain abroad for a number of years.

MUSICAL BLUE BOOK OF CALIFORNIA

NOW BEING PREPARED FOR PUBLICATION

The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

Editor Musical Blue Book of California
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ALICE GENTLE

(Continued from Page 1, Col. 2.)

time, as it was during her appearances with the San Francisco Opera Association last fall, a certain lack of histrionic intensity and realistic character portrayal which in certain respects marred somewhat her artistic performances. Vocally, however, Saroya was in excellent form and justly received enthusiastic ovations. A new highlight by the name of Mario Basiola was among the best artists of the company. His impersonation of Amonasro in Aida, Tonio in Pagliacci and Count di Luna in Trovatore were among the most effective portrayals of these roles heard here. His voice is splendidly resonant and pleasing and his acting is fully in accord with the lines of the libretto. He is a most valuable member of any organization. Pietro de Biasi, as usual, was dependable in everything he did. These artists were responsible for the most enjoyable moments during the course of this season.

ALFRED HERTZ

(Continued from Page 1, Col. 1)

previous occasions. The orchestra itself always is at its best when performing compositions like these. The string sections show their artistic intelligence in comparison to the purely routine proficiency which we hear when other orchestras play for these compositions. Taking them man for man, there may be musicians in other orchestras with greater experience, or greater brilliancy in technical skill, but we have never heard an orchestra of symphonic dimensions that phrased so carefully, so precisely and with such refinement of style and artistry as the members of the San Francisco Symphony Orchestra. True enough, Mr. Hertz insists upon just such phrasing, but, after all, the insisting could not result in satisfactory response if the individual musicians were not mentally equipped to receive the message broadcast by the conductor. When the San Francisco Symphony Orchestra plays Brahms and Wagner as it did last week we can not help but entertain added respect and esteem for the musical character of the personnel constituting this body of musicians.

Elwyn Calberg, the gifted and brilliant young pianist, who recently gave such an excellent program in Berkeley, left for New York on Saturday, where he expects to study with Mr. Stojewsky. In enumerating last week in this paper the teachers who have brought Mr. Calberg to his present state of proficiency there was omitted the name of Benjamin Moore, Mr. Moore being Mr. Calberg's first teacher, laying the foundation to his future successes.

Mrs. Carroll Nicholson, the well known and successful vocal teacher and contralto of Oakland, is in New York gathering knowledge and inspiration for her work. She has been in New York a month and has been diligently attending the opera and many important concerts, receiving much enjoyment from her pleasant experience. Mrs. Nicholson will return home full of enthusiasm and will resume her studio work with renewed energy on Monday, February 4.

Alexander Murray, violinist, pupil of G. Jollain will give a recital in the Colonial Ballroom of the St. Francis Hotel on Saturday evening, April 6, for which an excellent program has been prepared. This capable young artist appeared on several occasions in public during the last two years and has delighted many audiences with his technique and musical interpretations.

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Emilio de Gogorza has always represented to us all that is enjoyable and worth while in the extremely difficult art of concert singing. He is first and last a distinct disciple of the art of correct and discriminating vocal interpretation. The first of his two concerts, which took

group of Spanish songs by Ma Falls, and finally a group of songs by English composers. Surely, no taste could be exhibited by any other way of variety of material, better judgment as to appropriateness, or an artist's special qualifications.

Her other solos and duets were also steeped in melody and with beautiful voice. She looked to perfection and indeed pleases us all of the Nadinars we have heard perform. She acts and sings the role of Aurelia with a natural ease and that singular knack of giving a very tiniest sense of humor from her very eyes. Her such a valuable asset to any company. Lavinia Wynn proved a most agreeable and who carried on her numerous flirtations in a light and inoffensive manner. Miss Wynn's soprano and contralto voice is just sufficiently sweet to carry on her vocal numbers.

e more of the Chocolate Soldier than capable of. Mr. Van, although the possessor of a tender voice, specially suitable to the music contained in this opera, carried off somewhat more dignified than the attendant Bummerly demands. But although quite obtain the friskiness of the Prefree indifference of the hickie Lieutenant, he succeeded in putting over the role. By making the dance "like" and the letter duet a little more humming phrases he could improve kedly. Altogether his performance was

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is Major Alexis brings out the concept of this character very effectively. He does not prove sufficiently well equipped with vocal numbers. However, he may improve in subsequent performances. Paul Steinhardt, with that virility and dash which the role builds up the splendid climaxes of the power. Chorus and orchestra is excellent and costumes fully conformant to the production. The Chocolate Soldiers are put forth by the Hartman-Steinhardt production as indeed worthy of the second week for which it has been billed.

ing in San Francisco, is presenting a
ed and well trained pupils in a course
luring the current season, beginning

ending in June. The first of this series was by Virginia Miller who was heard in the studio, 2120 California Street, on October 1. The following program was interpreted: (1) Suite for Piano (Debussy), (2) Suite for Piano (Debussy), (3) Suite for Piano (Debussy), (4) Suite for Piano (Debussy), (5) Suite for Piano (Debussy), (6) Suite for Piano (Debussy), (7) Suite for Piano (Debussy), (8) Suite for Piano (Debussy), (9) Suite for Piano (Debussy), (10) Suite for Piano (Debussy), (11) Suite for Piano (Debussy), (12) Suite for Piano (Debussy), (13) Suite for Piano (Debussy), (14) Suite for Piano (Debussy), (15) Suite for Piano (Debussy), (16) Suite for Piano (Debussy), (17) Suite for Piano (Debussy), (18) Suite for Piano (Debussy), (19) Suite for Piano (Debussy), (20) Suite for Piano (Debussy), (21) Suite for Piano (Debussy), (22) Suite for Piano (Debussy), (23) Suite for Piano (Debussy), (24) Suite for Piano (Debussy), (25) Suite for Piano (Debussy), (26) Suite for Piano (Debussy), (27) Suite for Piano (Debussy), (28) Suite for Piano (Debussy), (29) Suite for Piano (Debussy), (30) Suite for Piano (Debussy), (31) Suite for Piano (Debussy), (32) Suite for Piano (Debussy), (33) Suite for Piano (Debussy), (34) Suite for Piano (Debussy), (35) Suite for Piano (Debussy), (36) Suite for Piano (Debussy), (37) Suite for Piano (Debussy), (38) Suite for Piano (Debussy), (39) Suite for Piano (Debussy), (40) Suite for Piano (Debussy), (41) Suite for Piano (Debussy), (42) Suite for Piano (Debussy), (43) Suite for Piano (Debussy), (44) Suite for Piano (Debussy), (45) Suite for Piano (Debussy), (46) Suite for Piano (Debussy), (47) Suite for Piano (Debussy), (48) Suite for Piano (Debussy), (49) Suite for Piano (Debussy), (50) Suite for Piano (Debussy), (51) Suite for Piano (Debussy), (52) Suite for Piano (Debussy), (53) Suite for Piano (Debussy), (54) Suite for Piano (Debussy), (55) Suite for Piano (Debussy), (56) Suite for Piano (Debussy), (57) Suite for Piano (Debussy), (58) Suite for Piano (Debussy), (59) Suite for Piano (Debussy), (60) Suite for Piano (Debussy), (61) Suite for Piano (Debussy), (62) Suite for Piano (Debussy), (63) Suite for Piano (Debussy), (64) Suite for Piano (Debussy), (65) Suite for Piano (Debussy), (66) Suite for Piano (Debussy), (67) Suite for Piano (Debussy), (68) Suite for Piano (Debussy), (69) Suite for Piano (Debussy), (70) Suite for Piano (Debussy), (71) Suite for Piano (Debussy), (72) Suite for Piano (Debussy), (73) Suite for Piano (Debussy), (74) Suite for Piano (Debussy), (75) Suite for Piano (Debussy), (76) Suite for Piano (Debussy), (77) Suite for Piano (Debussy), (78) Suite for Piano (Debussy), (79) Suite for Piano (Debussy), (80) Suite for Piano (Debussy), (81) Suite for Piano (Debussy), (82) Suite for Piano (Debussy), (83) Suite for Piano (Debussy), (84) Suite for Piano (Debussy), (85) Suite for Piano (Debussy), (86) Suite for Piano (Debussy), (87) Suite for Piano (Debussy), (88) Suite for Piano (Debussy), (89) Suite for Piano (Debussy), (90) Suite for Piano (Debussy), (91) Suite for Piano (Debussy), (92) Suite for Piano (Debussy), (93) Suite for Piano (Debussy), (94) Suite for Piano (Debussy), (95) Suite for Piano (Debussy), (96) Suite for Piano (Debussy), (97) Suite for Piano (Debussy), (98) Suite for Piano (Debussy), (99) Suite for Piano (Debussy), (100) Suite for Piano (Debussy).

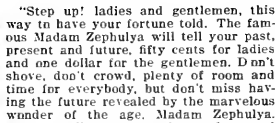
cial was given by two children, both of whom were 10 years of age, on November 25th. They were Marion and Ruth Evans, who began their studies extend over a period of a little more than a year. Marion, who is 10 years and 8 months of age, has been playing the piano since she was 4 years of age. Her mother, Mrs. J. H. Evans, interpreted twelve Burmese songs for her. The songs were: "The Spirit of Chi-yu," "Grace," "Styrienne," "Ballade," "Tendresse," "Ave Maria," "Barcarolle," "The children entertained and astonished the audience with their interpretative ability and with their memory.

possesses a keen insight into the proud nature and mind. She says: "I believe in the knowledge of psychology, in addition to the knowledge of the smallest child is an instrument of teaching of music." She has put into practice the worth of her method, and many are interested to apply for a personal arrangement by appointment.

ad, one of Madame Sidonia Erkyl's gave the following well selected program: Chopin's Nocturne, Schumann's Sonata Pathétique (Beethoven), Valse Op. 69, No. 3 (Moszkowsky), Kamenoi Ostrovsky's March of the Dwarfs (Grieg), Concerto in D minor (Tchaikovsky). This young pianist played with the appreciation of an intelligent and cultured artist, and with the enthusiasm which she aroused.

and violinist to the King and Queen of the South Sea Islands will appear in concert at Mills College Wednesday evening, February 13th. The recital will be held in the Music Hall at five o'clock, under the management of the student committee of the Mills College Music Department. This is an extra concert in the series and will be given by the Music department of which Mr. Deru is chairman. Mr. Deru will be accompanied by Mrs. Beatrice Anthony.

BY ANIL DEER



describe your future mate, tell you if you will ever marry and how many times. It's the chance of a lifetime, don't miss it. Step up, this way, form in line and take your turn."

It is easy, indeed, for the Barker of this attraction to draw an audience, for, who has not entertained, at one period or another, a secret inner urge to pierce the veil which separates the present from the future. Though most will say, "oh! I really don't believe in it," of course, still I'd like to know just what she would tell me."

The wife, who temporarily rather discontented with her lot as a secured wife instead of a pursued sweet heart, hungers for romance and wonders if perchance she may not hear that in some miraculous manner some day Another shall come into her life and all be as merry as wedding bells; not that she wants Harry to die, of course not, and she truly doesn't believe in divorce, yet—

Madam, a student of human frailties, knows this and spins her fairy myth accordingly, to the great enjoyment of her auditor, who returns home with Harry, inwardly elated with her fictitious romance, yet conscious that the girl is a shallow creature, who, when while enjoying to the full her innocent affair her heart becomes very tender towards all and she soon finds herself worrying for fear the seeress may be right and something dreadful going to happen to Harry. Really, she couldn't stand that you know, as in spite of all his misanthropic peculiarities she still has a soft spot for the study. Harry is called to the role of comforter. He promptly laughs and assures her, "It is all the bunk, anyhow."

Pretty, youthful Bessie, with her golden bob and coquettish ways, who wonders if Madam could tell her if Harold and she will be happy and "stick it out" in their matrimonial venture. Not realizing that the future is but a building erected on a foundation laid today by the good and bad decisions made in the present, the long and genuineness of material. If the site chosen rests on shifting sands of selfishness, I want and I must have, not all the cheerful predictions of a thousand Madams Zephyrus would enable that building to withstand the shocks incident to ordinary life.

As a pleasant moment's pastime most enjoyable this listening to fairy tales, but, as an insurance of future happiness and well being, it is an unreliable investment.

Of what avail to be told you are going to be wealthy and famous, if you lack perseverance and energy? Your mileage will not cover the route. To what gain if informed your future spouse shall be handsome, wealthy and adoring, if you are not laying a cornerstone in the foundation of character, calculated to at-
 treat and hold said mate?

We all like soothsayers and the marvelous pictures they draw, but let us not forget we must do the work, mix and lay on our own paints, age the picture with honest labor. Then only will it display true colors.

Asking Madam Zephulya to predict is at least consistent, it is her profession, but why, vocal pupils, ask questions, relative to your future, of your vocal teacher

How oft teachers are asked, "how soon do you think I can sing?" "Do you think I'll make a success as a singer?" Natural questions and equally so to expect the teacher to prophesy, but, how is it possible? The pupils are not artists, and the teacher is not an artist. If he needed to make an artist, would justify the teacher in a rash assertion, but what of the numerous other requirements? How can the teacher gauge those?

Possibilities of voice, intelligence and personal appearance a competent instructor can judge, as to the student's own efforts, he can only give his own force, telling and in after years you will find you truthfully foretold. May the recounting be pleasurable and profitable.

of the famous Polish patriot-pianist, Ignace Jan Paderewski, whose transcontinental tour this season will bring him to San Francisco's great Auditorium on Friday night, February 29th, where his only recital in Northern California will take place. Paderewski is a name that needs no special introduction to local music lovers nor to the great general public of the West. Manager Selby C. Oppenheimer is again bringing Paderewski to San Francisco, and another record-breaking crowd at his recital is expected.

The San Francisco Conservatory of Music is now offering its third scholarship in the instrumental, vocal and harmony departments. The contestants, who will be heard on April 3rd, will be passed upon by a committee comprised of Alfred Hertz, director of the San Francisco Symphony Orchestra, Julian Waybur, Domenico Brescia, the noted composer, and Miss Ada Clement, director of the Conservatory. Application must be made by students at least two weeks prior to the day of hearing.



The Extraordinarily Endowed Colorature Soprano of the Chicago Opera Association Who Will Appear as Soloist at Next Sunday's Popular Symphony Concert and in Recital at Scottish Rite Hall, Monday Evening, February 29

Place at the Columbia Theatre on Sunday afternoon February 3, was no exception to the rule, and the large audience which worked itself into such state of enthusiasm that cheers rang out from the house evidently shared our impression of the greatness of Mr. de Gogorza, in addition to his financial ability, possesses that invaluable asset of knowing exactly what is best suited to his taste and qualifications and chooses only that for exploitation on his programs. This is a gift that but few artists possess, and is an unusually gratifying one. We never again will present the artist in his very best light.

It is for this reason of knowing exactly what suits him best that de Gogorza's programs are characteristic and breathe a certain individuality of style that can not be associated with any other artist. The program opened with a Gluck aria, then followed a group of four folk songs from the Basque provinces, then came three delightful lyric works by the incomparable Brahms, then we had two modern Debussy songs, then came a

What ails most programs is a monotony of compilation. Even the classics may be spoiled by being played too frequently and in too many groups. A program should always exhibit certain contrasts.

It should not be too heavy for intellectual standpoint nor too high the standpoint of purely melodic. Mr. de Gogorza has followed program making that appeals writer very much and strength high opinion which he already attained for this excellent singer. A great advantage to be derived listening to Mr. de Gogorza is his absolute adherence to dignified and pure emphasis of simplicity of statement, simplicity of technical and emotional principles. His delivery and his presentation convincing, he does not resort to mannerisms, nor is he inclined to make capital by means of trickery or temperamental interplay. He sings his songs in a most

(Continued on Page 11, Col. 1)

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That is why it means so much to me to have Paderewski say: "Whenever perfection is attained, progress is stopped; for there is no room for climbing when the summit has been reached. And yet, in your case, this law of nature seems to have been defied . . . Such a thing can only be accomplished by a sincere love of profession, and it is to this love of profession that I wish to pay my tribute of high esteem and admiration."

This is my responsibility, to see that every concert season finds me more gracious, more responsive, more endearing than the last. And always, I hope, shall I continue to be a very human piano.

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ALFRED METZGER

Editor

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Melodious Cello Solo Excellently

BY ALFRED METZGER

Although Sunday afternoons are now utilized to crowd in as many concert attractions as it is possible to present, the popular concerts of the San Francisco Symphony Orchestra attract large audiences, and Sunday afternoon, February 3, was no exception to the rule. And the reason why these concerts are indeed popular is due to the fact that Alfred Hertz knows how to select programs that appeal to everybody—musicians or layman alike. The program presented at this, the seventh, popular concert of the Curran Theatre season, included compositions by Wagner, Bizet, Liszt, Servais, Sibelius, Mendelssohn and Rossini. They were all interpreted with that carefulness in shading and that painstaking emphasis of musicianly interpretation which has become such a delightful feature of these concerts.

Mr. Hertz possesses such a happy faculty to make much from apparently simple material that the composition gains in dignity and artistic merit. The audience is not slow to appreciate this careful attention paid to simple works and relishes them comparatively more. The orchestra also is in accord with the spirit of the occasion and adds to the pleasure of the audiences by giving its best. No wonder that these events should form such popular features of our annual music season. The soloist on this occasion was Walter V. Ferner, solo cellist of the San Francisco Symphony Orchestra. He played a Fantasia entitled *O Cara Memoria* by Servais with fine emotional color and with exceptionally vibrant tone.

CHOCOLATE SOLDIER A HIT AT THE CASINO

Hartman-Steindorff Comic Opera Company Gives Sur-
prisingly Fine Production of Oscar Straus' Effervescent Spectacle Before Large Audiences

BY ALFRED METZGER

The fact that the production of the Prince of Pilsen was the signal that brought larger audiences to the Casino Theatre had not attended the previous productions proved that the theatre-going people of San Francisco preferred to listen to the newer works rather than those of previous generations. The announcement that the Chocolate Soldier was to be presented further sustained this assertion. Last Sunday evening, February 3, at the opening performance of the Chocolate Soldier the largest audience ever attending an opening performance at the Casino Theatre was present. The opening season began was present when the curtain rose.

To be absolutely frank, we did not believe that this opening performance would compare favorably with previous presentations of this delightful opera in this city. To begin with, these productions were given by companies thoroughly familiar with their roles after several years' constant performance, while the Hartman-Steindorff company had but one week to rehearse it, and the various members had no previous experience in their parts. Yet the performance was surprisingly fine. The beautiful songs were intelligently interpreted and the comedy well sustained. No doubt after the nervousness of the opening night has worn off the artists will have mastered their characters so that they can perform their roles more naturally and with more vivacity.

Harriet Bennett has undoubtedly the best role of her present engagement. She sang the famous Hero so splendidly that she received several unquestionably

genuine encores. Her other solos and duets were also sung with fine taste and with beautiful voice. She looks and acts the part to perfection and indeed pleases us better than any of the Nadinias we have heard previously. Eddie Hertz acted the role of Archduke Popoff with that natural ease and that singular knack of obtaining the very tiniest sense of humor from her role which makes her such a valuable asset to any comic opera company. Lavinia Wynn proved a most fetching Blanche, who carried on her numerous flirtations in a natural and inoffensive manner. Miss Wynn is an excellent soubrette whose voice is just sufficiently pleasing to enable her to carry on her vocal numbers satisfactorily.

John Van made more of the Chocolate Soldier than we thought him capable of. Mr. Van, although the possessor of a pleasing tenor voice, specially suitable to the halladay style of music contained in this opera, carries himself in a manner somewhat more dignified than the role of Lieutenant Bunterly demands. But although he did not quite obtain the friskiness of the dance and the carefree indifference of the fickle Lieutenant, he nevertheless succeeded in putting over the humorous phases of the role. By making the dance music a "maison-faire" and the latter duet a little more expressive in the humming phrases he could improve these scenes markedly. Altogether his performance was praiseworthy.

Robert Karoly made much of Captain Masakroff. He conveyed not every laugh the part calls for and his make-up was effective, even though his emboisement might have been a little more pronounced. Ferris Hartman as Col. Popoff could not have improved upon the part. He was a little over the top in his delivery. He acted it to perfection and brought out the Bernard Shaw humor to the very finest detail. However, this is one of the roles that is not fit for topical jokes. Or, rather, topical jokes do not belong in this role. It is so meaty already that it does not need any further padding.

Harold Kirby as Major Alexis brings out the conceit and self sufficiency of this character very effectively, but somehow does not prove sufficiently well equipped to emphasize the vocal numbers. However, he may improve in this in subsequent performances. Paul Steindorff conducts with that virility and dash which the score calls for and builds up the splendid climaxes of the acts with fine power. Chorus and orchestra is excellent and scenery and costumes fully commensurate with the elegance of this production. The Chocolate Soldier is the best effort put forth by the Hartman-Steindorff Company and is indeed worthy of the second week for which this production has been billed.

SIDONIA ERKELY PRESENTS GIFTED PUPILS

Sidonia Erkely, one of the most prominent piano pedagogues residing in San Francisco, is presenting a number of talented and well trained pupils in a course of ten recitals during the current season, beginning in March and ending in June. The first of these series of recitals was given by Virginia Miller who was heard at Mme. Erkely's studio, 2120 California Street, on October 7th, when the following program was interpreted: Tarantella (Liszt), Group of Valse (Chopin), Carnival (Debussy), Blue Danube (Strauss-Eyler). The program prepared by this young girl of fourteen years might prove a task for a matured musician with its many difficulties, and the interpretations astonished the music-loving audience because of the young pianist's mastery of technical and emotional intricacies.

The second recital was given by two children, both nine years of age, on November 25th. They were Marion Moulin, whose studies extend over a period of a little less than two years, and Ruth Evans, who began her studies nine months ago with Marion Moulin. The program consisted of: Sonata in G (Beethoven), Humoresque (Lichner), Concert Etude (Ravinnov), Ballancell (Wachs). Ruth Evans interpreted twelve Burgmuller studies as follows: Farwell, Tarantella, Spirit of Chivalry, Little Party, Grace, Styrienne, Ballade, Tender Grieving, Harmony of Angels, Ave Maria, Harcollette, The Swallow. The children entertained and astonished the audience with their interpretative ability and with their splendid memory.

Mme. Erkely possesses a keen insight into the processes of the child nature and mind. She says: "I believe that a knowledge of psychology, in addition to technique, even with the smallest child is an instrument of power in the teaching of music." She has put into practical demonstration the worth of her method, and that the teachers who are interested in a personal interview, to be arranged by appointment.

ALICE MCCLELLAND'S PIANO RECITAL

Alice McClelland, one of Madame Sidonia Erkely's talented pupils, gave the following well selected program at her teacher's studio on Sunday afternoon, January 28th: Sonata Pathetique (Beethoven), Valse (Levitzyk), Autonne (Moszkowsky), Kamenoi Ostrow (Rubenstein), March of the Dwarfs (Grieg), Concert Valse (Mozart), Sonata in G (Beethoven), Humoresque (Lichner), Concert Etude (Ravinnov), Ballancell (Wachs). Ruth Evans interpreted twelve Burgmuller studies as follows: Farwell, Tarantella, Spirit of Chivalry, Little Party, Grace, Styrienne, Ballade, Tender Grieving, Harmony of Angels, Ave Maria, Harcollette, The Swallow. The children entertained and astonished the audience with their interpretative ability and with their splendid memory.

EDOUARD DERU AT MILLS COLLEGE

Edouard Deru, violinist to the King and Queen of Belgium, will appear in concert at Mills College Wednesday afternoon, February 13th. The recital will be given in Alumnus Hall at five o'clock, under the management of the Music department of Mills College. The concert series is an extra concert in the series and is also sponsored by the Music department of which Luther Marchant is chairman. Mr. Deru will be accompanied at the piano by Mrs. Beatrice Anthony.

THE SOOTHSAYER

BY ANIL DEER



"Step up! Ladies and gentlemen, this way to have your fortune told. The famous Madame Zephalya will tell your past, present and future, fifty cents for ladies and one dollar for the gentlemen. Do not shirk, ladies, come into the parlour and time for everybody, but don't miss having the future revealed by the marvelous wonder of the age, Madame Zephalya. She can tell your secret hopes, fears and desires. Your future is right before you. Be merry and how many times. It's the chance of a lifetime, don't miss it. Step up, this way, form in line and take your turn."

It is easy, indeed, for the Barker of this attraction to draw an audience, for, who has not entertained, at one period or another, a secret inner urge to pierce the veil which separates the present from the future. Though most will say, "oh! I really don't believe in it, of course, still I'd like to know just what she would tell me."

The wife, who temporarily rather discontented with her lot as a secured wife instead of a pursued sweetheart, hungers for romance and wonders if perchance she may not hear that in some miraculous manner some day another shall come into her life and all will be as merry as wedding bells; not that she wants Harry to die, of course not, and she truly doesn't believe in divorce, yet—

Madam, a student of human frailties, knows this and spits her fairy myth accordingly to the great enjoyment of her auditor, who returns home with Harry, inwardly elated with her fictitious romance, yet tenderly remorseful when she glances at her husband; then while enjoying to the full her innocent affair her heart becomes weary of selfishness, I want and I must have, finds herself worrying for fear the seeress may be right and something dreadful going to happen to Harry. Really, she couldn't stand that you know, as in spite of all his manish peculiarities she truly loves the old dear. The old dear, that is, the old dear, is her comforter. He promptly laughs and assures her, "it is all the bunk, anyhow."

Pretty, youthful Bessie, with her golden bob and coquettish ways, who wonders if Madam could tell her if Harry will come back and she will be able to continue their matrimonial venture. Not realizing that the future is but a building erected on a foundation laid today. The solidity and permanence depending on care in erecting and genuineness of material. If the site chosen be weak, the building will be shaky. The future is not all the cheerful predictions of a thousand Madame Zephalyas would enable that building to withstand the shocks incident to ordinary life.

As a pleasant moment's pastime most enjoyable this listening to fairy tales, but, as an insurance of future happiness and well being, it is an unreliable investment.

Of what avail to be told you are going to be wealthy and famous, if you lack perseverance and energy? Your misdeeds will not come with you. To what gain, if informed your future spouse shall be handsome, wealthy and adoring, if you are not laying a cornerstone in the foundation of character, calculated to attract and hold said mate?

Like so many of the marvelous pictures they draw, but let us not forget we must do the work, mix and lay on our own paints, age the picture with honest labor. Then only will it display true colors.

Asking Madame Zephalya to predict is at least consistent. It is her profession, but why would you ask questions, relative to your future, of your vocal teacher?

How oft teachers are asked, "how soon do you think I can sing?" "Do you think I'll make a success as a singer?" Natural questions and equally so to expect the teacher to prophesy, but, how is it possible? The pupil may possess a beautiful voice, which, if that were all needed to make an artist, would justify the teacher in a rash assertion, but what of the numerous other requisites? How can the teacher gauge those?

It is the teacher's duty to give the student a personal appearance a competent instructor can judge, as to the rest you are your own best prophet. Do your own foretelling and in after years you will find you truthfully foretold. May the recounting be pleasurable and profitable.

PADEREWSKI IN FEBRUARY

His thousands of admirers are awaiting the coming of the famous Polish patriot-pianist, Ignace Jan Paderewski, whose transcontinental tour this season will bring him to the West Coast. His great debut on Friday night, February 28th, where his only recital in Northern California will take place. Paderewski is a name that needs no special introduction to local music lovers nor to the great general public of the West. He is beloved as perhaps no other artist of the time. Many Selby C. Oppenheimer is again bringing Paderewski to San Francisco, and another record-breaking crowd at his recital is expected.

The San Francisco Conservatory of Music is now offering its third scholarship in the instrumental, vocal and harmony departments. The contestants, who will be heard on April 3rd, will be passed upon by a committee comprised of Alfred Hertz, director of the San Francisco Symphony Orchestra, Julia Fayburn, Dora Brescia, the noted composer, and Miss Ada Clement, director of the Conservatory. Application must be made by students at least two weeks prior to the day of hearing.

ADDITIONAL LOS ANGELES NEWS

By Nellie Gothold

PAVLOWA'S MEMORABLE PERFORMANCES

Foremost among the danseuse of today, Anna Pavlova is avowed also the most graceful and fascinating in her profession. In fact she stands alone—"Pavlova," the incomparable.

Having been in Europe gleaming many new diversifications for her Ballet Russe during the past two seasons, her arrival in America has created a great interest, each performance drawing a packed house as well as gratifying critical reception. L. E. Behymer presents Mme. Pavlova with the Ballet Russe and orchestra in eight memorable performances at the Philharmonic Auditorium last week. Theodore Stier conducted throughout, giving splendid support to the dancing. Always at her best, Mme. Pavlova was superb in her "Swan" interpretation; Oriental Impressions was a delightful new addition to her repertoire.

It would be quite impossible to relate all of the interesting numbers on this series of programs in the amount of space allotted, but we were especially impressed with the Fairy Doll Ballet, in which a splendid exhibit of technique and art was made by the entire group. Laurent Novikoff demonstrated artistic poise with graceful facility in each number portrayed in the diversissements; Mile. Coles deserves special mention for her Spanish dance, "Mile. Stuart and M. Olinoff." A rich charming work in the Pastorale arranged from Strauss.

MORIZ ROSENTHAL

On the same evening Ethel Leginska appeared with the Philharmonic Quartet at the Gamut Club. Moriz Rosenthal, the great Liszt exponent, made his first appearance in Los Angeles after an absence from America of seventeen years. His reception in Los Angeles at the Philharmonic Auditorium was indeed sensational and his greatness was acclaimed in cries of "Bravo" from his ardent listeners. His playing is big, though not violent; his tone is beautiful and sonorous and his interpretation and technique are beyond reproach. There is no doubt that his concert was one of the greatest musical treats of the season. Mr. Rosenthal's return to Los Angeles under George and Leslie Smith's management as the sixth event on the Auditorium Artist Series.

PLANS FOR AUDITORIUM IN LOS ANGELES

Reaffirming its belief in the need in Los Angeles of a municipal auditorium, built, owned and managed by the people, the Civic Music and Art Association at a largely attended meeting of its executive committee held Monday, January 28th, decided to proceed with its campaign in behalf of such an auditorium. Indorsement of the auditorium project has already been secured from a large number of prominent organizations, many of whom have appointed representatives on the Citizens' Auditorium Committee, which is now being organized by the Civic Music and Art Association.

A meeting of the Citizens' Committee was held by the members of the Civic Music and Art Association and representatives of all the civic and other organizations will be called within the next few weeks. At this meeting definite plans for the prosecution of the campaign as well as tentative plans covering the cost and location of the auditorium will be discussed.

The Ellis Club presented its second concert of the season Sunday afternoon, January 27th at the Philharmonic Auditorium, under the splendid direction of J. B. Poulin, who is also director of the Woman's Lyric Club of Los Angeles. The singing of this club of male voices is exceptional when one considers that only a small percentage of the membership is professional and with Mr. Henry Svodrosky as conductor of the orchestral section of the ensemble, the performance as a whole merits more than ordinary mention.

Elmer Mario, soloist for this occasion, and an erstwhile sojourner in our midst, gave admirable renditions of Quella Souffrance (Lenormand), My Lover He Comes on a Skee (Clough-Leichter), The Song of a Robin Woman (Cadmian) and Russian Folk Song as an encore. His possession of a strong and powerful voice and power. Her numbers were received with much favor.

TICKET SALE OPENS FOR SPRING FESTIVAL

The Spring Music Festival to be jointly given next month by the City of San Francisco and the Musical Association of San Francisco moved definitely forward today with the announcement that the season ticket sale will open Friday at Sherman, Clay & Company. The season will include four big concerts given in the Exposition Auditorium on March 25, 27, 29 and April 1. Participating in the concerts will be four solo artists, a chorus of 500 or more voices, the San Francisco Symphony Orchestra and the auditorium organ.

The features of the festival are to be the Faust Symphony of Liszt, the Second Symphony of Mahler, a grand operatic program and the Ninth Symphony of Beethoven. A special reduction is to be made on season tickets. The individual concert ticket sale is to start

March 1. Because of the limited number of concerts and the unusual character of the programs to be rendered, it is expected that all four events will be marked by capacity houses. Already the inquiries received by the San Francisco Musical Association indicate that the Festival will command the interest of music lovers throughout the West.

Announcement was made this week of the signing up of the fourth solo artist—Vierle Alcock, the celebrated contralto of the Metropolitan Opera Company. Alcock is recognized today as one of the foremost oratorio and festival singers in this country. She has sung in the festival concerts given by the Boston Symphony Orchestra and the New York Symphony. In both of these engagements she distinguished herself especially in the difficult solo role offered by Mahler's Second Symphony, in which she is to sing here also. She is particularly remembered here in connection with her participation in the Margaret Anglin Greek play production at Berkeley as the contralto soloist. She has participated in the famous Cincinnati May Festivals as soloist.

The other artists previously announced are Claire Dux, soprano of the Chicago Opera Company; Mario Chamlee, tenor, and Giuseppe Whitehill, baritone, both of the Metropolitan Opera Company.

This array of talent alone, according to those in charge, is indicative of the high standards to be established by this first Spring Music Festival. The work of rehearsing the big chorus is now going forward both in San Francisco and in Oakland. In the near future both sections will be brought together for joint rehearsal. Both the Oakland and San Francisco sections have been greatly strengthened by a number of trained voices. The indications are now that the ultimate strength of the chorus will be well in excess of 500 voices.

DOHNANYI TO APPEAR HERE

The most important feature in chamber music will be the appearance here of Erno Dohnanyi, the master Hungarian composer and pianist, as visiting artist with the Chamber Music Society of San Francisco at Scottish Rite Hall on Tuesday evening, February 19.



Dohnanyi stands today among the foremost figures of living composers and pianists. He is a world figure of extraordinary brilliance and his compositions are prominent features of programs all over the world.

Fuller Maillard, the great English critic, says of him: "Not only is his technical accomplishment extraordinarily complete, but the breadth of his phrasing, his command of tone-gradation, and the exquisite beauty of tone, are such as to satisfy the most exacting lover of classical and modern music, and in both an intensely poetic nature is evident."

Dohnanyi was born in Pressburg, Hungary, in 1877; studied with Carl Forstner, and won the Royal Prize at the Hungarian Academy at Budapest at the age of twenty, both as pianist and composer. He then studied with F. Albert and from 1901 to 1904 he gave his concert debut in Berlin in 1897 has enjoyed a tremendous career as piano virtuoso and composer throughout Europe and America. With the Chamber Music Society, collaborating with Mr. Ferner, he will be heard in the profound A major Sonata of Beethoven for piano and violoncello, and will also be at the piano in the creation here of his new E flat Quintet for piano and string quartet. It will be recalled by music patrons of San Francisco that both his first Quintet, as likewise his Serenade and his Romantic Suite for orchestra, all of which have been heard here, have created profound impressions. The new Quintet, which is practically fresh from the composer's pen, with the composer at the piano, will prove one of the high lights of the musical season.

JOSEF SCHWARZ AT COLUMBIA NEXT SUNDAY

Josef Schwarz, the Russian baritone, who as the "Jester" in Rigoletto, a few years ago, overnight in San

Francisco established himself as one of the world's greatest artists, and who again on Tuesday night last, when he appeared in the Auditorium as soloist with the Symphony Orchestra created a profound sensation, will give his only recital program of the year at the Columbia Theatre next Sunday afternoon, when, under the management of Selby C. Oppenheimer, he will render an unusually fine program of songs and operatic arias.

Schwarz, one of the most commanding figures on the operatic stage, is also a singer of songs in the most exacting meaning of the term. A baritone of tremendous power, whose resources the most strenuous operas cannot exhaust, he still is a "lieder" singer of amazing sweetness, whose pianissimo even in its upper ranges is unrivalled by any other artist now before the public. The variety of his gifts and musicianship are best understood through a glimpse at his programs.

There we find the classical arias from Handel's Israel in Egypt, What Promise of a Joy Divine, from Massenet's opera, The King of Lahore, the virile Song of the Flea, by Moussorgsky; the German numbers, Ich Liebe Dich and Ein Schwan, by Grieg, and Richard Strauss' Traum durch die Dammerung and Zueignung, in Russian Tachakowsky's Serenade from Don Juan, Gretchenhof's Over the Steppe, Rachmaninoff's Coming of Spring, etc., and finally the ever-popular prologue to Leoncavallo's Pagliacci, an art which no one can render with finer taste than Josef Schwarz.

Schwarz comes to San Francisco direct from appearances as special guest artist "at home" with the Chicago Opera Company, with whom he has just created a renewed sensation in the roles of Rigoletto, Tonio and Iago in Otello. He has just signed a contract with the Chicago organization covering a period of years, which will undoubtedly make next Sunday's appearance here his last as a recitalist for some time to come.

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Edith Mason, soprano of the Chicago Opera Company, gave a recital at Carnegie Hall, which was broadcast over the radio. She sang charmingly. Kurt Schindler was the accompanist.

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(Continued from Page 1, Col. 4)

quite so effectively. It made the thrills of pleasure run up and down your spinal column and the noticeable stillness that prevailed during the rendition of these numbers was no less a compliment than the hurricane of approval that greeted their conclusion. The orchestra was in excellent condition. During the Ride of the Valkyries we found the brasses this time specially dependable. There were previous occasions when the brass section did not give such an excellent account of itself. During the Magic Fire music the strings did not only overcome the great technical difficulties of the scores with ease, but in addition succeeded in phrasing the themes with artistic style and accentuation. Even though we repeat what we have already stated, we must again say that it was a thrilling performance.

Josef Schwarz was the soloist of the occasion. He sang the Prologue from *Pagliacci* and Wotan's Farewell from Wagner's *The Valkyries*. He was in excellent voice. Mr. Schwarz is a serious singer who endeavors to emphasize the intellectual phase of interpretation rather than the emotional phase. His enunciation is particularly deliberate and correct. But in order to obtain the utmost amount of dramatic effect from a composition, Mr. Schwarz is inclined to

imposed upon him, it would have sounded banal.

We can not understand how people can be so disregardful of the courtesies due a great artist as those who constantly insist upon encores, even after such a huge and herculean task as this big Wotan number. The City and County of San Francisco gives the people an opportunity to hear a symphony orchestra and a great artist at a sum ranging from twenty-five cents to one dollar. Such an event could not be heard anywhere else for less than prices ranging from one dollar to three dollars. And yet there are people attending these concerts who never are satisfied. We can forgive the outbursts of applause, for these are part of the concert. But we can not forgive the nagging and fault-finding which we hear when mingling among the outgoing people. Fortunately, these fault finders are very few, but they seem to make the most noise. Mr. Schwarz, when engaged as soloist with the San Francisco Symphony Orchestra, is only expected to sing with the orchestra, just like pianist or violinist is playing with the orchestra. Whether such number consists of a concerto or an aria is all the same. The performance of the soloist is ended and the duties of the artist are fulfilled when he concludes his number with the orchestra. No demands should be made for a concert program. The dollar is earned by the orchestra; the artist appears as a special contribution to the audience's pleasure by the Auditorium Committee of the Board of Supervisors, of which J. Emmet Hayden is the chairman. To ask constantly for more is just like asking a friend to repeat his Christmas gift.

HARTMAN TO IMPART HISTRIONICS

Ferris Hartman, the successful actor and producer, has opened a school of practical theatrical training. For the past thirty-five years he has been training amateur actors, molding them into famous professionals, teaching a new comic opera to his company each week, putting on benefits in two or three days. In order to do these things he has figured out a short-cut, thorough method. With this method he and his corps of seasoned professionals will turn the "stage-struck" man, woman, boy or girl into actors and actresses.

Mr. Hartman knows exactly what an actor should possess to be successful. With this knowledge he has arranged a course that includes stage dancing, dramatic training, vocal training and make-up technique. Assisting him in his new venture are his stage manager, who has worked with him for the past twenty years; his costumer; his ballet mistress who has trained his chorus and dancers for fifteen years; his scenic artist and a vocal instructor. The comedian promises that his course is entirely different from any given by the various schools of acting.

Besides his school, he intends to use his teachers to produce amateur plays for the various clubs, societies and business concerns who make a theatrical an annual occasion. Profiting by his experience he feels certain that he can produce a play in a short time and give it a polish of professionalism.

FRANK MOSS TO PLAY

Frank Moss, pianist, will give his only San Francisco recital this season on February 25 in the Colonial Ballroom of the Hotel St. Francis under Alice Seckels direction. Frank Moss' success in recitals has made for him a distinctive place and his future promises to be even more brilliant. In writing of his concert on January 8, 1923, Redfern Mason said: "Pianists may be divided into two classes—artists and artists. Frank Moss is an artist and an excellent one." Ray Brown in the San Francisco Chronicle spoke of him: "As worthy of a hearing as many a pianist who comes heralded by deleted press notices from New York. His qualities of sound musicianship, artistic sincerity, sensitiveness to beauty and daring interpretation deserve encouraging commendation. There were no dull moments in the entire program."

Mr. Moss studied in Paris under Harold Bauer. His work as accompanists for Alice Gentle and other artists has won for him splendid tribute. In other words, he is a virtuoso whose playing is vital and strong and at the same time exquisitely delicate and colorful. He will play numbers by Bach-Whiting, Cesar Franck, Chopin, Scriabine, Albeniz, Copland and Dohnanyi.

ERNO DOHNANYI

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retard his tempi at times when a little more acceleration would do no harm. Frequently his cantabile passages are just a fraction too slow. But he is unquestionably a great singer whose mental power is not to be underestimated. He gave us a Prologue from *Pagliacci* that was unusually skillful from the standpoint of a concert number, but differed vitally from the accepted mode of Italian characteristics. It somehow lacked the brilliancy and buoyancy of style which an Italian with his exuberant bravura method so naturally reveals. For this same reason we could not reconcile ourselves to Mr. Schwarz' Rigoletto conception. This is, of course, a purely personal proposition and is not to be accepted as a criticism of any technical discrepancies.

But his Wotan's Farewell was an entirely different matter. Here Mr. Schwarz was thoroughly at home. He sang the work with that deliberation and with that intellectual power which the composition demands. It was a brilliant blending of voice and instruments and we must compliment Mr. Schwarz specially for using his artistic judgment to such extraordinary degree as to make his voice blend with the orchestra and still make it heard among the volume of instrumental sound. His phrasing in this number was indeed impressive and thoroughly enjoyable. We would rather listen to Mr. Schwarz sing this Wotan's Farewell with the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, than to hear him in a concert program of purely vocal compositions with piano accompaniments. Those who wanted to hear Mr. Schwarz sing solo numbers after this Wotan aria can not be musical, for no matter what he might have sung, even though he had been thoroughly recovered from the task just

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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1—Is it better for a piano to be closed at night than to be left open?—J. I. T.

There are three main considerations in the care of a piano: (1) to keep it free from dust; (2) to guard against exposure to sudden and extreme changes of temperature; (3) to protect it from moths. There is no point to be gained by closing a piano at night unless the temperature of the room changes considerably. In that case closing might help to protect the mechanism from the change of temperature, though a cover of some heavy material thrown over the entire instrument would be a much more effective protection. A piano should always be closed when the room is swept. To protect a piano from moths it should be exposed to the sun and air at times.

2—What is a ritornelle?—L. N.

The term ritornelle (a diminutive literally meaning a little return) has been used in music ever since 1600 and in that time has been applied in various ways. Its most usual application denotes a short instrumental interlude between the stanzas of a song. Two other uses of the word are to signify (1) the refrain of a song, and (2) the tutti passages between the solo sections of a concerto.

3—What was the decree of Pope Pius X in regard to Church Music?—F. H.

"He (Pius X) published, 22 November, 1903, a Motu proprio, and issued, in three parts, and at the same time ordered that authentic Gregorian Chant to be used everywhere, while he caused the choir books to be printed with the Vatican font of type under the supervision of a special commission." Quoted from the Catholic Encyclopedia.

4—Who was Hamish McCunn?—U. W.

A modern Scotch composer, born 1868, died 1916. An account of his life and a list of his works are to be found in Grove's Dictionary.

Which version of the story of Faust did Liszt follow in his Faust Symphony?—D. G. D.

Goethe's drama. Liszt in this symphony, however, delineates characters rather than tells a story, for he calls the three movements of the work "character-pictures" and names them after the three leading dramatic personae of Goethe's play: (1) Allegro-Faust; (2) Andante-Gretchen; (3) Scherzo-Mephistopheles.

PRINCE OF PILSEN IN PROHIBITION TIMES

By Alfred Metzger

When Piskey and Luders, those past masters of light operatic spectacles, wrote the Prince of Pilsen, which the Hartman-Steindorff Opera Company gave at the Casino Theatre last week, they did not dream that their merry whimsicalities would be delivered before audiences pledged not to look upon when it was red. Neither did they realize that their humor in prohibition times is even more pronounced than it was during the days of "wet and plenty." Ferris Hartman evidently understood the extent of his opportunities and did not miss one chance to get a hearty laugh. He portrayed the breezy Cincinnati singer in a manner to accentuate his American buoyancy and occasionally to mingle a little salt of pathos with the spice of humor.

John Van sang the Heidelberg song with fervor and spirit and Robert Carlsson was thoroughly well equipped to interpret the beautiful and melodious ballads given to the care of Lieut. Warner. Thomas O'Toole, as the English earl, had one of the most effective roles of the opera and interpreted it to everyone's satisfaction. Frank Ellis as Pfancocks and Hazel Wilson as Sidonie, notwithstanding the latter's inexperience and vivacity, were not "Frenchy" enough to bring out all the possibilities of these roles. Dixie Blair emphasized the dash and fashion of the American widow and Lavinia Wynne was an unusually fetching and delightful Nellie.

Harriet Bennett sang her Message of the Violet and two interpolated songs with her usual intelligence and beauty of voice creating for herself additional triumphs. She is rapidly becoming a real favorite. Paul Steindorff directed orchestra and chorus with exceptional virility and dash. It was one of the very best performances of the season.

MARIA IOGVON WITH SYMPHONY

It will be interesting to know a little about Maria Iovgon, who is to appear as soloist with the San Francisco Symphony Orchestra, Friday afternoon, February 22, and Sunday afternoon, February 24, at the Curran Theatre, and in recital at Scottish Rite Hall, Friday evening, February 23, under management of the Elwyn Concert Bureau. Miss Iovgon's only other appearance in the entire bay section will be at the Oakland Auditorium Theatre, Thursday evening, February 28. Miss Iovgon made her American debut with the Chicago

Opera Association last season. For some time she has been an idol of the European opera and now she has attained like success in this country. Critics in Europe and America alike have sung her praises wherever she has appeared. Here are a few things they have had to say:

Henry T. Finck, in the New York Evening Post: "It has been an exceptionally busy opera season, and some fine things have been done, but I recall only three or four impersonations that have, from every point of view, given me such joy as Mme. Iovgon's impersonation (of Mistress Pora in Nicolaï's 'Merry Wives of Windsor') did last night. The whole audience evidently felt the same way. It pays to engage great stars."

The critic of the New York Sun: "Maria Iovgon was the soloist at yesterday's matinee of the Symphony Society in Carnegie Hall, singing the 'Sweet Bird' aria from Haendel's 'Il Penseroso' and Constantine's retort to the Pasha from the second act of Mozart's 'Entföhrung aus dem Serrail.' Mme. Iovgon gave a rare performance of both these selections. Mr. Barrere's flute offered adequate competition in the Haendel aria and the soprano soared through its protechnical mazes with perfect assurance. But there is something limped and lovely about her most artificial practice. Though the nightingale metaphor has been exhausted one may still hail such a singer as 'blithe spirit.'"

Next artist to appear on the Elwyn Artist Series at the Scottish Rite Hall will be Mario Chamlee, who will be heard in recital Thursday evening, March 20. Chamlee will be succeeded Friday evening, March 23, by America's foremost baritone, Reinold Werrenrath. Tickets on sale for all Elwyn attractions at Sherman, Clay & Company.

THE ROSENTHAL CONCERT

Rosenthal is back again and he is the same Rosenthal of his last visit. Only the very young do not know Moriz Rosenthal, and they have learned about him from others. Most every one remembers the feats that made Rosenthal famous, such as playing the Chopin's "Minute" waltz in thirds. This composition is hard to play at the proper speed with single fingering, but with Rosenthal's double fingering it became an achievement which startled the music world. His great skill is still there, but now it is sharpened and cultivated to the last degree. The technique is now the means and not the end of his music. Moriz Rosenthal will appear at Scottish Rite Hall tonight, February 11, under the management of the Elwyn Concert Bureau. He triumphed as soloist with the San Francisco Symphony Orchestra, Friday afternoon, February 8, and Sunday afternoon, February 10, at the Curran Theatre.

Moriz Rosenthal is an athlete. He has muscles like a Dempsey and he attributes all of his physical development to his playing of the piano. On his last visit to America experiments were made on him by the Columbia University professors, and the astounding discovery was made that the sound of a telegraph instrument traveled to the motor areas and down the player's arm to the forefinger of the hand in one hundred and seven ten thousandths of a second. Rosenthal has always claimed that the seat of his entire technique is in his brain, and this experiment seems to have proved it. Rosenthal believes that muscle is the result of brain powers. His physical and his mental development are equally remarkable. The former he accompanied not in the usual ways, but simply by exercising on the piano. There have been many strong pianists, but Rosenthal is more than merely a "strong man"; he is an athlete. He has arranged the following program for his recital here:

Sonata, opus 57, in F minor (Beethoven); Carneval, opus 9 (Schumann); (a) Four Preludes, (b) Ballade in F minor, (c) Three Etudes: Opus 10, Nos. 1 and 3 (in thirds), Opus 25, No. 6, (d) Chant Polonais (Chopin); (a) Etude (Scriabine), (b) Humoresque on themes by Johann Strauss (Moriz Rosenthal's own), tickets for all Elwyn attractions on sale at Sherman, Clay & Company.

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THE BOOK OF JOB AT SCOTTISH RITE HALL

The Book of Job will be produced in San Francisco for the first time Saturday afternoon, February 16th, followed by a second performance, Monday evening, February 18th, at Scottish Rite Hall. The coming of this famed play, prepared for the stage by Stuart Walker, who, with his Portmanteau Theatre Players, has created a furor everywhere through the originality and simplicity of his ideas, has been awaited with keen interest. The laity and clergy both are eager, for the dramatic appeal is intense to the former and the practical lesson from "the meekest men" is further study for the ministry. The playhouse also offers laughter and has been greatly enjoyed in the scene of the three friends who attempt to administer comfort to Job, "the old man of Uz."

Stuart Walker has made himself an invaluable figure in the life of American drama, according to all authorities, and through the management of Alice Seckels he is to make San Francisco personally acquainted with himself and some of his ideals. The play divides itself naturally into three parts—a prologue, spoken as a narrative by women's voices (for the sake of contrast), the drama proper, and an epilogue, also a narrative.

The evening of February 16 will see the Portmanteau Players in four one-act plays by Lord Dunsany and Stuart Walker. Chief among them will be Dunsany's 'The Gods of the Mountain,' with incidental music by Arthur Farewell. The others will be 'The Murderer,' 'The Medicine Show' and 'The Very Naked Boy.'

GIORGIO POLACCO WITH CHICAGO OPERA CO.

When the Chicago Grand Opera Company opens its "first night" of its limited engagement in San Francisco next month at the Casino it will be with the famous Giorgio Polacco as conductor. To Polacco is given much of the credit for the artistry of the Chicago company's productions. Many admirers of Polacco credit him with being one of the most gifted artists that the age has produced. The story of his life is romantic and pulsating with the years of effort devoted to the cause of opera.

An American citizen now, Polacco was born in Venice. His parents were educated people and Giorgio spent his youth in a comfortable home, studying literature and philosophy and the languages at the request of his father. As a young boy he was frequently seen with his mother in St. Mark's Square, drawn there by his love for music furnished in the concerts given by the municipal band. As he grew older he took up at his own incentive the study of music, and so intensely interested was he that at the age of ten his health became undermined and it was necessary for him to be sent to the country.

At an early age he began composing, but disdained to have any of his work published because he felt that it was not original. At the death of his father, Polacco rejected the offer of wealth and relief to assist him and set forth to make his own career. Polacco was then 18 years old and in answer to his need he received an offer from an operatic company in London. Polacco rose to the position of assistant conductor and at a very convenient moment for the youthful conductor the company's conductor-composer fell ill and a rare opportunity was afforded Polacco. In this one evening, in the presentation of Orpheus, this strapping of a boy became famous. In the audience was an impresario from South America, who offered Polacco the role of conductor of an opera company in Buenos Aires and carried the youth off to South America as a member of his own family. He served seventeen seasons in Buenos Aires and at Rio de Janeiro. In the latter place he became an idol, especially among the university students.

At the age of twenty Polacco returned to Italy to conduct at the Lyric International Theater in Milan. This was but for a brief engagement, but after a decade and a half of work in South America, Polacco returned to Italy for a considerable period. In 1905 Polacco came to the United States by way of Mexico and made his first appearance in this country in San Francisco. Subsequently he went with the Metropolitan, with whom he remained for six years. It was from this company that he was drafted by the Chicago Civic Company for the production of the later.

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NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los Angeles, February 5, 1924.
Hans Linne, formerly associated with Los Angeles music circles, has spent the past two years in Europe, where he conducted the initial performances of his three-act operetta, "The Beautiful Rival," which had a tremendously successful run of 120 nights. Mr. Linne will soon arrive in New York to supervise the first production there of his operetta. Friends of Mr. Linne will be glad to know that the expects to return to Los Angeles late in the spring.

Ruth May Schaffner, soprano, has been very busy during the past two months with engagements, local as well as in New Mexico and Arizona, from whence she just returned with re-engagements already booked in each city she appeared. In the near future she will be heard at the Ebell Club, Hotel del Coronado, Compton High School and in Covina and El Monte. Miss Schaffner's popularity is being confirmed by her many engagements and re-engagements. She possesses a lovely voice and pleasing personality which count for much in any artist's career.

Community Singing led by J. A. Lewis, director of the Arroyo Seco Community Chorus, an illustrated musical lecture, "Behind the Scenes at the Opera," by Dr. Sigmund Spaeth of New York, and an address by Mrs. J. J. Carter, featured the first community program at the Roosevelt High School Friday evening, February 8th. This was one of the series of community musical programs which was arranged by the Civic Music and Art Association in cooperation with the principals of the various schools and the people of the school neighborhoods. Thomas H. Elson, principal, and Mrs. Olga Sutherland, music director of the Roosevelt School, cooperated with the Music Association and the people of the neighborhood in the arrangements for this program.

Mabel Amsden, contralto, sang a group of songs for the Averill Study Club on January 29th, and was so well liked that she was immediately engaged to sing at the next meeting of the Club on February 12th.

Hazel Clay, soprano, is singing her second engagement for the Virginia State Society on February 14th.

Grace Hunt, mezzo soprano of Alhambra, was heard in a group of songs before the J. O. C. Club of South Pasadena.

Selina Sizer, soprano, gave a program at the Los Angeles County Hospital and the County Farm. Both were much enjoyed by the patients. These are all pupils of Raymond Harmon and Thursday evening, February 14th at 8:15 a number of the students of Mr. Harmon will appear in recital at Symphony Hall, Music Art Studio Building, 232 South Hill Street. The public is invited.

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FANNIE DILLON
Who Will Appear in Concert Work
This Spring

Dr. Sigmund Spaeth, internationally known musical authority, lecturer, critic, song leader and propagandist for music, appeared before the Wa-Van Club on Wednesday afternoon, February 6th, at the Gamut Club. The subject of his lecture-recital was "Old Times for New" and was illustrated on the Knabe Ampico, also with his glorious voice accompanied with the Ampico. Dr. Spaeth is being received most enthusiastically by the clubs and schools of Southern California. His lectures are full of meaning and provide entertainment rare. On this occasion Mrs. E. L. Passmore and Mrs. E. A. Hosier, were the hostesses, assisted by Gail Mills Dimmitt, Mrs. Carl Johnson, Miss Letitia Williams, Florence Howard, M. Harri-Khoo, E. Loomis, Mrs. A. E. Churton, Pearl Berry-Boyd and Edith Wing-Hughes.

Merle Armitage, manager of the Fitzgerald Concert Course, will present Rene Chemet, the greatest woman violinist of the age, in concert at the Philharmonic Auditorium, on the evening of February 22nd. Mile. Chemet is not only beautiful to look upon, but plays with the technique and abandon of a genius. Coming to America fresh from triumphs abroad, her appearance is being heralded with much interest. She will use the famous violin which the late Maude Powell played at her numerous concerts.

Bertha Vaughn presented three of her advanced pupils on a program of songs last Wednesday morning before a large group of invited guests in Chickering Hall. The tone production of these young singers, Miss Eunice Ross, Cornelia Glover, contraltos, and Miss Gladys Muriel Slater, soprano, showed considerable conscientious efforts on the part of both teacher and pupils.

PLANS UNDER WAY FOR MUSIC WEEK

Plans for the observance of Los Angeles Music Week in 1924 were discussed at a meeting called by the Los Angeles Playground Department at the City Club Tuesday noon, January 29th. The meeting was attended by representatives of prominent civic, social, religious and musical organizations. Frederick Leonard, president of the Playground Commission presided, and after referring to the success of Music Week in 1923, which was sponsored by the Playground Department, the meeting authorized Mr. Leonard to appoint a temporary committee to outline plans for the event. This committee comprises the following: Frederick G. Leonard, chairman, C. B. Raitt, W. R. Guiberson, Ben F. Pearson, Miss Antoinette Ruth Sabel, Mrs. J. J. Carter, L. E. Behymer, Arthur M. Perry, E. P. Tucker, J. T. Fitzgerald, E. G. Judah, A. G. Farquharson, Sibbey Pease, Mrs. Abbie Norton Jamison, and Alexander Stewart.

Music Week in 1924 is to be observed the first week in May in several hundred cities throughout America. It has been made an annual event of national importance through the organization of a national Music Week committee, of which Otto Kahn of New York is president, and which comprises in its membership the presidents of the various national organizations which are engaged in social, educational, and musical work.

LEGINSKA WITH CHAMBER MUSIC SOCIETY

"Tis a pity more music lovers have not the opportunity to hear Ethel Leginska in her only appearance in Los Angeles on last Friday evening at the Gamut Club, under the auspices of the Los Angeles Chamber Music Society, who won her hearers from the very first moment of the Beethoven Sonata (Op. 26). This she played with a depth of feeling in pleasing tempo. Another humorous bit by Beethoven (Rondo a Capriccio, Op.

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At Night, and Scherzo) ultra modern and impressionistic, closely resembling Debussy's descriptive Preludes were wonderfully played and very enthusiastically received.

The Philharmonic Quartet, always a delight to hear, gave a characteristic reading of the Mozart Quartet in G, and together with the lovely Brahms Quintet, Op. 34, has never been heard more splendidly interpreted. Following as it did on the program, Mme. Leginska's futuristic group, she demonstrated her versatility in her ability to maintain the balance and beauty of such a classic. The blending of the instruments was exceptionally fine.

DE PACHMANN THRILLS VAST AUDIENCE

A program of Chopin by the great master Vladimir de Pachmann left nothing more to be desired as a closing touch to his two-appearance engagement here through L. E. Behymer's presentation. As an interpreter of the great Chopin it has been generally conceded there is none more intimately great than De Pachmann. In his simplicity and gentleness he at once captivates his listeners and through his entire program his brief descriptive words and humorous grimaces, twinkling of eyes in childish pantomime only tend to enhance the beauty of each number while he plays. This talking might have annoyed others who were seated far from the stage where his voice could not be heard distinctly, but to us, who were fortunate enough to have front seats, the performance took on the semblance of a master class with the great maestro endeavoring to arouse in us the same spiritual feeling he experiences when interpreting the greatest musical works.

A group of Etudes, Preludes, Mazurkas, Valses, the Fourth Scherzo, Op. 54 E Major, which De Pachmann announced he spent five months in refining until he perfected it to his entire satisfaction, the Polonaise Op. 44 F Sharp minor, for which he used notes apologetically, murmuring, "It is too long, I have not slept for two nights," and Nocturne Op. 27 No. 1 C Sharp minor, comprised his second program.

It has been a long time since any artist held a Los Angeles audience so enraptured that they refused to leave the auditorium for half an hour even after the piano had been closed and De Pachmann did not reappear when his second and last encore was finished. His lovable personality and childlike manner together with his inspired genius, mark him as individual and unique. His spirit will remain in the hearts and minds of his hearers long after he ceases his performing just as the spirit of Liszt and Chopin seem to linger around this grand old master.

EIGHTH PAIR OF SYMPHONY CONCERTS

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at the Auditorium by the Philharmonic Orchestra, Friday, January 25th and Saturday, January 26th. As usual, Conductor Rothwell put his very soul into the reading of the Wagner numbers "Siegfried's Death and Funeral Music" from Die Gotterdammerung and Overture "Tannhauser." The latter always well received when presented by this group of instrumentalists demonstrated on this occasion their remarkable ensemble and balance. This was given tremendous applause.

The Rachmaninow Symphony No. 2 in E minor Opus 27, given as the opening number, won the Glinka prize in 1908, though not new to Los Angeles audiences, was performed by this orchestra for the first time. A noble work, produced with dignity and reserve—received with warm enthusiasm. The next symphony will have been performed before this letter goes to press, and will be reviewed for the following week. Josef Schwarz, among the finest of operatic baritones, will be the soloist on this occasion.

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REFINED PRESENTATION OF COSI FAN TUTTE

By Alfred Metzger

For the second time this season San Francisco music lovers have had an opportunity to admire the taste of William Wade Hinshaw, who is sending from New York companies of proficient artists specially engaged and trained to interpret Mozart operas in a manner conformant to the spirit and finesse of the times when they were given to the world. Not long ago we listened to an excellent presentation of *L'Impresario*. This time the subject of the performance was *Così fan Tutte* ("Thou Woman's Nature"). The effective and artistically satisfactory interpretation is not so much a question of individual effort standing upon its own feet, but upon the general ensemble and the manner in which the artists succeeded to unravel the story as part of a complete performance. If there could be such a thing, we might call this an operatic chamber music performance.

And as such it certainly appealed to everyone who was present on this occasion at Scottish Rite Hall on Monday evening, January 28. Irene Williams was especially skillful. Her fine lyric soprano voice, used with that elegance which the work demands seemed specially suited to the role, although the more was time when a certain brittleness of the vocal quality did not seem to fit as snugly as might be. But historically and vocally, both technically and emotionally, Miss Williams succeeded in giving the utmost satisfaction. Ellen Rumsey, the mezzo soprano, proved quite adapted from the standpoint of historical accuracy, but vocally neither her voice nor her mode of delivery was sufficiently adequate to meet the taxing demands of the role. Lillian Palmer, both as to voice and phrasing, proved a very delightful waiting maid, but quite frequently it was impossible to understand her words, a shortcoming which other members of the cast also exhibited. Singing in English will never be accepted as useful until the artists will do everything in their power to use perfect diction.

Judson House as Ferrando proved to be the foremost artist of the company, although this was not apparent until the second act, when he had an opportunity to sing one or two exceptionally fine arias. His voice is a pure lyric tenor and he used it with inexpressibly delightful shading and accuracy as to technical employment. He treated his audiences to some Mozart singing such as is rarely heard nowadays. Leo de Hierapolis as Guglielmo revealed a very pleasing baritone voice and acted as well as sang with due adherence to the exceptional demands of the role. Pierre Remington as Don Alfonso was the least satisfactory among the artists. His bass voice was lacking in resonance and pliancy and his delivery was devoid of that variety of emotional expression which the part so greatly needs. Alfred Calzin at the piano was at times too predominating and very frequently failed to phrase his periods with that painstaking color effect which Mozart music absolutely requires.

Nevertheless the performance was decidedly enjoyable and was heartily applauded. It was declared a refreshing novelty among the numerous banal enterprises indulged in nowadays. It is sincerely to be hoped that the Elroy Concert Bureau will be encouraged sufficiently to bring out one of these companies, or both next season in other operas of this character and with the improvements heretofore specified.

The Heart-Dreyfus Troupes will close February 15 for six months as Mr. and Mrs. Dreyfus, in company with Mr. and Mrs. Walter R. Simons of Los Angeles, will leave for an extended tour, sailing from Florida to Cuba, Panama Canal, down the west coast of South America to Valparaiso en route making extensive tours into the lake country, thence by way of the Andes to Buenos Aires to Rio de Janeiro. Later in the spring they will tour the British Isles, also Germany, Switzerland, France and will see that wonderful Latin-American Exposition at Sevilla before returning home in the fall by way of Canada.

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IVOUGN SOLOIST AT EIGHTH "POP" CONCERT

Next Sunday afternoon in the Curran Theatre, the San Francisco Symphony Orchestra, directed by Alfred Hertz, will give the eighth concert in its Popular Series, and as is customary for these events, an inviting programme of the lighter classics has been prepared. Prominent among the numbers announced are the March Slav of Tschaiowsky, the Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from Wagner's *Meistersinger*, and the Sibelius symphonic poem, *Finlandia*, while shorter items will be Liszt's *Love's Dream*, the Carnival Overture of Dvorak, the Air for Strings from Bach's D Major Suite, Beethoven's famous Minuet and two of the Brahms' Hungarian Dances.

San Francisco music lovers have a rare treat in store for them in the appearance of Maria Ivogun, Europe's foremost coloratura soprano, as soloist with the Symphony at the pair of concerts to be given on Friday and Sunday afternoons of next week, February 22 and 24. If reports from her Eastern performances may be depended upon she has made many appearances throughout the country, and has been heard in the opera house and also sang as guest artist with the Chicago Opera Company. Her first operatic performance in Chicago resulted in scenes of greatest enthusiasm, such as have not been witnessed there since the debut of Galli-Curci. Many a garden has heard her voice as a star of the pearls from the very bottom to the very top. Miss Ivogun will give but three performances in San Francisco, a recital on February 29 being announced in addition to the two symphony appearances. At the concert with the Symphony she will sing *Love's aria*, "Ma Speranza Amata" and the aria, "Oh, Powerful Princess" from the new Richard Strauss opera, "Ariadne auf Naxos."

For its portion of next week's programme, the orchestra will present the Tschaiowsky Fourth Symphony in its entirety, Liszt's "The Dance of the Fairies" and the Finale and Entrance of the Gods into Valhalla, from "The Rhinegold."

RECEPTION AT ELIZABETH SIMPSON'S STUDIO

A brilliant reception was given by Elizabeth Simpson at her attractive Berkeley studio, on the evening of January 17, the guest of honor being Eliwyn Calberg, the gifted young pianist. The event was attended by ten to twelve, immediately following Mr. Calberg's concert at the Twentieth Century Club, and a large number of friends assembled to congratulate the talented artist on his exquisite playing, and to bid him bon voyage on his eastern visit.

Miss Simpson was also showered with congratulations on her coaching of Mr. Calberg, which has extended through this season and part of last, and which has comprised extensive sonata work, the preparation and finishing of this program, and outthrusting and partial preparation of two new programs. Critics who were present were eloquent in their praise of the poetic and interpretative qualities which have come into his playing as a result of his study during the past year; and Miss Simpson is justly gratified at the conspicuous success of her coaching principles, which have been worked out with the greatest care, and which represent the finest results of intensive study and experience.

HILLMAN HOST TO DISTINGUISHED ARTISTS

One of the most delightful impromptu evenings spent in a long time was the kitchen supper given by Jack Edward Hillman at the Aladdin Tiffin Tea Rooms, on Tuesday evening, February 5th, to meet May Robson of The Resurrection of Mary Magdalene, and Paul Althouse, Metropolitan Opera House tenor. The first part of the evening was spent at the Columbia Theatre to see Miss Robson, where Mr. Althouse and his accompanist, Rudolph Gruen, were Mr. Hillman's guests. After the performance, which was attended by many local musicians, they were motored to the Tea Rooms where Miss Robson and her company followed.

After the supper, which was interspersed with dancing, Mr. Hillman sang three solos, Mrs. MacQuarrie played the harp solos, Alice Poyner two violin solos and Mr. Althouse sang the duet from *L'Africain*, the *Great Awakening*, and the duet from *Forza del Destino*, with Mr. Duprac.

In Miss Robson's company are four young men who sing solos and quartettes delightfully, which adds materially to her play, one, by the way, that no one should miss.

Altogether it was one of the most delightful affairs ever given here. Other musicians who were present were Mrs. C. W. Cumm, Lena Frazee, Irwin Holton, Carol Jarboe, Irene Miller, Ned McGovern, Mrs. Horatio Stoll, Mrs. Cecil Hollis Stone, Walter Menzel, Pearl H. Whitcomb and others.

JAPANESE TENOR COMING TO SAN FRANCISCO

Seijiro Tatsumi, the American born tenor, will come to San Francisco in a Song Recital of Western Music on Monday evening, February 25th, at the Scottish Rite Auditorium. Mr. Milton Seymour, who with Mr. Tatsumi was in the Japanese disaster recently, will be the accompanist.

Mr. Tatsumi comes to San Francisco after a very successful trans-continental tour and has been praised by many critics who have heard him in concert. He is a fine tenor voice and his enunciation is admirable. His repertoire consists of Italian, French, English and Japanese. His concert is under the management of Madame Stella Raymond-Vought. Tickets for the concert are on sale at Sherman, Clay & Co.

SYMPHONIC ENSEMBLE

The program to be given by the Symphonic Ensemble Tuesday evening of this week at the Bohemian Club will include a group of songs by Miss Lela Johnstone, mezzo-soprano. Miss Johnstone will be remembered as one of the singers with the San Francisco Opera Company last fall, and her vocal career has been interesting. A post-graduate of the New England Conservatory of Music at Boston, she also studied two years with Herbert Witherspoon in New York and was later engaged by the Boston Symphony Orchestra and the Philharmonic Symphony Orchestra of Los Angeles as soloist. In the production of his oratorio, "Noel," George Chadwick chose Miss Johnstone to sing the mezzo-soprano role in 1921. Her group on the coming occasion will consist of "Helen's Lullaby" (Grieg), "Spring" (Poldowski), "Plaisir d'Amour" (Martial), "A Toi" (Bemberg).

Director Alexander Saslavsky will present the following program by the instrumentalists of the ensemble: "Trio," C major, op. 38, (Schubert)—allegro appassionato, lento assai, allegro vivace—for violin, cello and piano, Messrs. Saslavsky, Gegna and Hart; "Sonata" (Dvorak)—allegro risoluto, larghetto, scherzo, finale—for violin and piano, Messrs. Saslavsky and Hart; songs: "Quintet," minor, op. 18 (Vitezslav Novak)—allegro moderato, and "The Song of the Bohemian folk song of the fifteenth century, with variations; allegro risoluto (Slavonian).

PACIFIC MUSICAL SOCIETY

Mrs. William Ritter and Mrs. F. B. Wilson announce for the meeting Saturday afternoon at the Fairmont Hotel, February 16, of the Pacific Musical Society's Junior Auxiliary, A and B sections, a costume program, with the following taking part: Recitation—Her Valentine, Johnnie, and the Cavalier, recitation of Jean-Jean Comstock; Cupid Dance—Gene Bloesch; Queen and Knave of Hearts—Janice Hecht and Joy Shoemaker; Trio for Violin, Cello and Piano—Miniatures, (Frank Bridge), Sarah Kreindler, violin, Aurora Cravero, cello, Florestine Dutton, guest artist; Piano Solos—Serenata (Moszkowski), Polish Dance (Schwarzenka), Eleanor Berlant; Violin Solo, Polonaise, (Wienawski), Sarah Kreindler, Lottie Kreindler at the piano; Piano Duo, Elfin Dance, (Mendelssohn), Midsommer Night's Dream, (Schubert), guest artist; Vocal, Caravan; Vocal, Caro Sella, (Handel), Voi che sapete (Mozart), Louise Killice, Irene Miller at the piano; Piano Solo, Staccato Caprice, (Vogrich), Robert Vettesen; Violin—Hymn to the Sun (Rimsky Korsakoff), Liebesfreud (Kreisler), Lolo Hughes, Pauline Hoer, Buttnar at the piano; Paraphrase—Rigolotto (Liszt), Frances Sanford.

THE JOSEPH GEORGE JACOBSON PIANO-CLASS

The recital given by the Joseph George Jacobson Piano-Class on February 1 at the Baldwin Studios proved a great success and was enjoyed by a large audience that gathered to listen to the students. The opening number, a Hungarian Impromptu by Lacombe for two pianos, 8 hands, showed precision and good ensemble work and was played by Vera Adelstein, and Myrtle Edna Waitman. Mrs. Walter Seibel came two piano solo by Florence Reid. This young girl seems to be taking her musical studies more seriously as she has made great advancement, especially the Valse Caprice by Josef Hofmann, was well played. The same can be said of the recital of Myrtle Edna Waitman, who has improved much and the Mendelssohn-Liszt number showed a well-balanced singing tone and good execution. Gladys Boys made her first appearance at these monthly recitals and made a fine impression. She has a good touch, and plays with a light and buoyant touch. The Witch Dance by MacDowell showed digital ability and much promise. Next came a violin Sonata by Mozart, played by Myrtle Harriet Jacobs and Clara Berovitz. The former will give a piano recital on February 23 at Shorewood Hall and the two will play this Sonata again. Myrtle Edna Waitman, who appeared next, also showed great advancement. The octave study by Low was exceptionally well executed, and the charming little number, The Harp, by her teacher, was played with a fine singing tone. She showed much promise in this study. The young dancer, Cavendish, played the third movement of the C minor Beethoven Concerto and played with her usual dash and clear execution. She will be the soloist on February 10 at the Oakland Auditorium with the Rosebrook band playing the same number. The Russian Pianist, the Russian pianist, closed the program with The Caravan by Jacobson and Weber's Rondo Brillante. The great applause that greeted him was well justified. He has the makings of a good pianist.

DUNCAN DANCERS COMING

Of the many noted musical attractions to visit San Francisco this season the Duncan Dancers—Anna, Lisa and Margot, will rank right along with the most attractive and artistic. These young dancers, disciples of the well-known Isadora Duncan, the famous American dancer, are scheduled to visit this city to appear under the Selby C. Oppenheimer management at the Columbia Theatre on Sunday afternoon, February 24th.

The young dancers will bring with them scenery and costumes for their unique programs, which include interpretations from Gluck's *Orpheus* and chosen selections from the gems of Strauss, Schubert, Chopin, Mozart, Wagner, and others. Max Rahinowitch, the famous dancing Russian, who is a close ally with the young dancers, in the double capacity of accompanist and piano soloist. The art of Rahinowitch has already received its praises from San Franciscans who will remember his sterling work as associate artist on Challa-pin's last concert tour.

MUSICAL BLUE BOOK of CALIFORNIA

NOW BEING PREPARED FOR PUBLICATION

The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

Los Angeles advertisers in the Musical Blue Book of California may leave their copy with Nelle Gothold, Room 610, 808 South Broadway, the Pacific Coast Musical Review representative in Los Angeles.

There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

Editor Musical Blue Book of California
801 Kohler & Chase Building
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DE GOGORZA AN IDEAL CONCERT BARTONE

(Continued from Page 1, Col. 2)

manner by punctuating their beauty and embellishing their words by means of graceful tone coloring and understandable diction.

The art of concert singing means to obtain as great an effect as possible from a vocal composition by means of simple and direct employment of vocal expression. We feel that Emilio de Gogorza is the embodiment of this principle of concert singing. We can not imagine a more direct nor a simpler mode of singing nor a greater attainment of the maximum of artistic effect from the songs chosen for interpretation than Emilio de Gogorza employed on this occasion, and so we unreservedly regard him as an ideal concert singer. There are, indeed, very few of these before the public today. It is hardly possible to choose any special character of song in which Mr. de Gogorza predominates. He is equally proficient in all; but as there are so few singers who choose Spanish songs for special recognition we might regard Mr. de Gogorza's interpretation of Spanish songs as exceptionally individualistic. Somehow we can not imagine a greater enjoyment than to listen to de Gogorza sing a concert program. Miss Helea Winslow proved to be an unusually and intelligent accompanist.

Alice Bacon Washington, one of San Francisco's best known and most efficient pianists and teachers, returned from New York after an absence of fourteen months, during which she associated with some of the leading musicians and heard the very best music that is presented to the people of the Eastern metropolis. Prior to her departure for the East, Mrs. Washington was associated with the Ransome School in Piedmont during a period of twelve years. Among her public appearances may be specially mentioned her artistic success as soloist with the San Francisco Symphony Orchestra, under the direction of Fritz Scheel and her excellent ensemble work with the Herman Brandt Quartet and the ensemble concerts with Giulio Minetti. No doubt her many friends will be glad to welcome her back home.

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Mrs. Olive Reed Cushman entertained a score of friends at her Oakland studio last week, when she gave a reception in honor of Mme. Caro Roma. A fine program of music followed by serving of tea rounded out a delightful afternoon. Mme. Roma graciously improvised on themes given by the guests and played splendid accompaniments for several of her songs sung by Mrs. Minna Carter.

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VOL. XLV. No. 20

SAN FRANCISCO, MONDAY, FEBRUARY 18, 1924

PRICE 10 CENTS

ROSENTHAL SOLOIST AT SYMPHONY CONCERT DE PACHMANN A MINIATURE SKETCH ARTIST

Eminent Piano Virtuoso Arouses Extraordinary Enthusiasm With Masterly Interpretation of Tchaikowsky's Piano Concerto—Preliminary Hearing of Second Mahler Symphony Movements Reveals Artistic Traits of Composition—Strauss' Don Juan Cleverly Performed

BY ALFRED METZGER

One of the largest Friday afternoon audiences of the season was present at the first of the ninth pair of symphony concerts in the Curran Theatre on February 8th and there was ample reason for this great interest on the part of our symphony patrons. There was an important novelty on the program, namely,

until one has an opportunity to hear it in its entirety. The first two movements of a symphony that has five necessarily must be to a certain extent introductory and can not possibly give one an idea of the work as a whole.

We shall therefore comment here only on these two movements as introduced

Veteran Chopin Specialist Entertains Four Thousand Music Lovers With the Delicacy of His Touch and the Quaintness of His Side Remarks. Thinks Electric Chandeliers Make Better Umbrellas Than Mediums for Illumination—His Poetic Art Undimmed by Passing Years

BY ALFRED METZGER

About four thousand music lovers assembled at the Exposition Auditorium on Thursday evening, February 7th, to hear Vladimir de Pachmann interpret a Chopin program. As usual the veteran virtuoso established an intimate atmosphere between himself and his audience during which every one good naturedly

Of course the musical public would not be willing to hear any other pianist do the same thing without protest. De Pachmann has become a musical institution, an individuality that has endeared itself to thousands of concertgoers because of certain individual traits which seem to fit into the ensemble of his per-



FRANK MOSS

The Brilliant California Pianist Who Will Give a Recital at the St. Francis Hotel on Monday Evening, February 25, Under the Management of Alice Seckels



RENA LAZELLE

Head of the Vocal Department of the San Francisco Conservatory of Music Who Recently Returned From the East, Where She Scored Distinct Triumphs in Music

the first two movements of Mahler's second symphony which will be presented at the forthcoming Spring Music Festival next month. There was a time when Mahler's works were considered ponderous and intricate and when critics failed to appreciate their musical value. But since the ultra modernists have come to make their bow the Mahler symphonies have begun to come into their own. Indeed there are many people now who go to the other extreme and regard them as "saccharine," because forthwith they possess certain pleasing melodic value. We have become rather fond of these Mahler compositions. This second symphony appeals specially to our taste. Of course, as Mr. Widenham stated before the beginning of the program, it is necessary to suspend judgment on the work

tions, and as such they represent a most effective and unusually rich mode of musical expression. The orchestration, like that of all of Mahler's works, is exceptionally skilful and heavy and the thematic treatment absolutely scholarly and original. There are times when the concentrated power of the fortissimi becomes somewhat deafening, but there are also moments when exceptionally graceful periods reveal a poetic elegance of exceptional charm. Alfred Hertz' heart and soul was in his masterly direction of this work and the orchestra followed him with a fidelity and loyalty that was a joy to watch. One of the specially noticeable features of Mahler's works is the accuracy of notation. When he says a movement is allegro maestoso it is

(Continued on Page 15, Col. 1)

followed his comments on his playing and the music he interpreted. We do not agree with those who claim that the artist intentionally introduces these side remarks in order to create a certain effect intended to add interest to his performance. We believe that De Pachmann's interpretations and accompanying comments belong together and that he could not play at all if he were obliged to omit the verbal environment with which he surrounds his programs. And if you listen closely you will find that to the main his remarks are germane to the subject matter. He does not talk nonsense. Indeed he says some very clever things and actually adds to the enjoyment of the listener because he tells us how he feels about the works he plays.

formance, personality and style. De Pachmann is what one may call a specialty artist. He confines himself principally to the interpretations of Chopin and if he occasionally plays the work of another composer it will be found that he interprets these works on the same principle as he does Chopin. No pianist before De Pachmann nor since has adopted a style at all similar to his, nor would he be successful if he did.

In this manner De Pachmann is to certain people the acknowledged authority in Chopin interpretation. He predominates specially in the exceptional softness and pliancy of his touch, in the skillfulness of his tone coloring and phrasing, in the subdued manner of his interpretations and in the running com-

(Continued on Page 8, Col. 2)

"The Piano is the Steinway"

What this oft-used phrase means to me
AS EXPLAINED BY THE STEINWAY PIANO

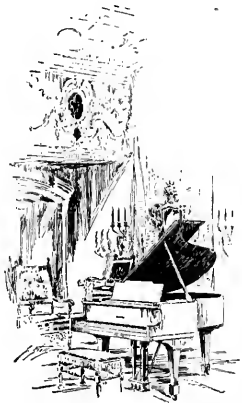
AT a great majority of all concerts this season, as for two generations past, the programs state: "The piano is the Steinway."

I am the Steinway piano. I do not believe that Sherman, Clay & Co., my Pacific Coast representatives, print this statement in a spirit of boastfulness. I believe that they use it, as I accept it, in a spirit of deep responsibility.

For consider what it means to me, the piano, thus chosen—not occasionally, but almost universally—to be the companion of all these artists on the concert stage. Violinists and vocalists trust me to provide the canvas against which they, as painters, may fling the colors of their art. Pianists invite me to render into gracious sound, those vast chords and melodies which exist only within their own brains and souls—until I speak for them.

Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

Nor is it sufficient that I simply perform as well on this occasion as on the last. Art does not stand still; neither may I. Every concert on every occasion is a new test, a new crisis, and a glorious new opportunity for me. That is why it meant so much to me when the great Theodore Thomas wrote of me in 1879,



years ago, and will only change it in so far as "I consider the Steinway piano the best at present made, and that is the reason why I use it in private and also in all my public concerts," and was able to say of me again in 1898, "I gave the above testimonial nineteen

to say that the superiority of the Steinway piano to all others that I know of is even more apparent today than it was nineteen years ago."

That is why it means so much to me to have Paderewski say: "Whenever perfection is attained, progress is stopped; for there is no room for climbing when the summit has been reached. And yet, in your case, this law of nature seems to have been defied . . . Such a thing can only be accomplished by a sincere love of profession, and it is to this love of profession that I wish to pay my tribute of high esteem and admiration."

This is my responsibility, to see that every concert season finds me more gracious, more responsive, more enduring than the last. And always, I hope, shall I continue to be a very human piano.

Such is the meaning of the phrase, "the piano is the Steinway," and such is the spirit in which I stand upon this concert stage before you now.

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ALFRED METZGER

Editor

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TWENTY-THIRD YEAR

THE CALIFORNIA MUSIC LEAGUE OF BERKELEY

Prominent Transbay Musicians and Music Lovers Form
New Organization to Give Resident Artists Op-
portunities for Practical Experience

Julian R. Waybur, the indefatigable apostle of all that is best in music in the bay region sent us information regarding the organization of the California Music League, which has its headquarters in Berkeley, and which is organized specially to give resident artists opportunities for practical experience. At this time we shall reprint the interesting prospectus forwarded to us by Waybur, and later when we have had an opportunity to interview some of the leaders of this movement, we shall be glad to give it editorial recognition. In the meantime we feel sure our readers will be interested to read the following explanatory statement forwarded by the California Music League, to those interested in such a movement:

The persons whose names appear below are interested in the formation of the California Music League, an orchestra and choral association with headquarters in Berkeley. There are in Berkeley and neighboring cities many able musicians—instrumentalists and singers—who lack an opportunity for orchestral and choral experience and training. There is also a desire for more concerts. The California Music League is formed to satisfy both needs. It will afford to those not connected with established professional organizations an opportunity to unite their abilities in the production of orchestral and choral works, under exceptional direction. Prof. Modeste Alloo, of the University of California Department of Music, has consented to assume charge of the training of orchestra and chorus and to act as conductor.

Dr. Alloo came to the University from the Cincinnati Symphony Orchestra, where he was assistant conductor, associated with Ysaie, and was also a member of the faculty of the Cincinnati Conservatory of Music, conductor of the Cincinnati Symphony Orchestra, co-conductor of the Wind Instrument Ensemble Classes and one of the classes in conducting his music as a young man, he graduated with highest honors from the conservatory at Verviers and that at Brussels, and two years later was appointed a member of the faculty of the Bruges Conservatory. Coming to America in 1908, he became a member of the University of California Symphony Orchestra, and in 1911 a member of the Boston Symphony Orchestra, remaining there for seven years. While at Boston he was a member of the faculty of the New England Conservatory of Music, teaching there for five years; he also conducted the Pierian Orchestra of Harvard University from 1914 to 1917, and the latter year was appointed by the War Department Director of Military Music at Camp Devens. He then went to Cincinnati in 1919, and in 1922 resigned his positions there to come to the University of California.

In the California Music League no instruction in the playing of any instrument, nor in voice production, will be given. It is at present proposed that two symphony concerts be given during the last half of the present fiscal year 1923-24—and thereafter at least four concerts annually, and also a music festival at the close of the season in the spring of the year. At each of these concerts one or more noted soloists will be included on the program. In such a purpose it is confidently expected that the best music of the world will be heard as soon in all parts of the state. The existence of such an orchestra and chorus as a living institution will lead inevitably to a better and more familiar understanding of the best music on the part of musicians and auditors alike. Impetus will be given to the native composer of orchestral and choral music; for he will find in this

association a place for the trial, criticism and production of his work.

The purposes of the California Music League will not bring it into competition with established professional orchestras; nor, of course, is it aimed to supplant or compete with the Berkeley Musical Association or the San Francisco Orchestra. Through co-operation of friends of music, the aims of the California Music League may be attained, as is indicated by the great success achieved by the Berkeley Musical Association. Your interest and support are asked for by your signing and returning the inclosed cards before February 1, 1924. No tickets will be sold for single concerts and admittance will be by membership tickets only. There will be no box office sale. No subscriptions will be accepted beyond the Berkeley capital of the association.

The plan of the California Music League calls for members of three classes: (a) Active, (b) Associate, (c) Student. Active members to include the musicians constituting the orchestra and chorus. Associate members will be entitled to two tickets to each regular concert of the League, and to a vote at the business meetings. Dues are \$5 a year (except for the first half-year—spring of 1924—when they will be \$2.50). Student members will be entitled to one ticket to each regular concert of the League. Dues are \$2 a year (except for the first half-year, when they will be \$1.25 for the spring of 1924). Two concerts will be given during the spring of 1924, for which you are now asked to subscribe. You can well co-operate with the California Music League by suggesting names of others for Associate membership.

Board of Governors—Prof. William Frederick Bade, Prof. C. L. Biedenbach, Mr. John N. Edy, Mrs. J. F. Hanson, Mr. Lester W. Hink, Mr. Beverly L. Hodghead, Mr. E. Clarence Holmes, Mr. Charles Keeler, Mr. Elmer N. Lucas, Prof. Leonard P. MacArthur, Mr. George L. Schneider, Mayor Frank D. Stringham, Mr. Frank H. Thatcher, Mr. Julian R. Waybur, Mr. A. T. White, Supt. H. B. Wilson, Mr. W. E. Woolsey.

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A symphony orchestra of eight pieces has been formed, which has been rehearsing since November, Mr. Modeste Alloo conducting. It is expected that the first concert will be given on Saturday, March 2, at which celebrated solo artists will appear. The Radio broadcasting station, "KRE," has been placed at the disposal of the League for sending music programs on Monday evenings, the first of which was broadcasted Monday, February 18, at 8 p. m. The program of the first concert will include several selections by Prof. Edouard Deru, the noted Belgian violinists, concert master of the California Music League Symphony Orchestra.

FIRESTONE-EDWARDS CONCERT BIG SUCCESS

Program of Modern English Compositions Heartily
Appraised by Representative Audience of Intelligent
Music Lovers

BY ALFRED METZGER

Nathan Firestone, violin, and Ellen Edwards, pianist, gave a Modern English Program at the Radio Room of the St. Francis Hotel on Monday afternoon, February 4th, representing one of Ida G. Scott's Fortnightly and from an artistic point of view one of the very best of this series this season. The program contained works by many of the English composers. The first, which was the opening number of the program, consisted of Rebecca Clarke's Sonata for viola and piano. It is decidedly modern in style, skillfully scored and written according to up-to-date musical ideas. It contains exceptional technical difficulties which both Mr. Firestone and Miss Edwards overcame with that ease that characterizes their unquestionable musicianship and whatever musical depths the composer sounded in this work were discovered by these two first-class artists by means of their carefully chosen interpretation. Capable musicians tell us it is exceptional in its scope and well conceived work and no doubt they know what they are talking about. Personally we still can not find any definite musical ideas in compositions that are written in a manner to hide rather than divulge their emotional content.

Miss Edwards succeeded splendidly to get all the best there was in three of Frank Bridge's compositions. They are called Water Nymphs, Heart's Ease and Fire Flies. Mr. Bridge enjoys an enviable reputation among latter-day composers by means of his English compositions, and most graphically, Miss Edwards, being a pianist, has skill both technically and musically, succeeded in obtaining hearty appreciation for her unquestionably excellent performance. The program concluded with Schubert's beautiful March in D major, which, owing to Schubert's helplessness, was unable to hear on this occasion, but which others tell us was interpreted with that finish which artists of such fine calibre always identify with their interpretations. Nathan Firestone is a viola soloist of exceptional range and musical finish. His tone is rich, warm and smooth and his phrasing extraordinarily intelligent. He is a rare artist and on this occasion he acquitted honorably as usual. Miss Edwards is a pianist of serious purpose and of exceptional qualifications. Her playing is of a commanding ease and both to her own and to the accompaniment of her husband, she thoroughly fitted to interpret a program of such sincere artistic requirements as both artists had chosen for performance. It was one of the outstanding musical events of the season.

EDOUARD DERU PRESENTS SPLENDID PROGRAM

Muscle Lovers Reward Distinguished Belgian Virtuoso
With Whole-Hearted Applause—Beatrice Anthony
Skillful as Pianist

BY ALFRED METZGER

Edouard Deru, the distinguished Belgian violin virtuoso, gave a recital in the Italian Room of the St. Francis Hotel on Wednesday evening, February 6th, and interpreted one of the most interesting and representative programs of violin literature heard in this city during the present season. Mr. Deru revealed himself on this occasion, as he has done previously, as a well-poised, thoroughly equipped and fully experienced violinist. He plays with the understanding and depth of him who possesses the necessary intelligence and grasp to interpret serious compositions in a manner conformant to individual taste and emotional intensity. Both the Tartini Sonata and the Max Bruch Scotch Fantasy received at his hands a carefully thought out and well studied presentation and his firm bowing and facile technique combined to earn him the enthusiastic applause of his delighted listeners.

Beatrice Anthony was an excellent ensemble pianist, a very accomplished and careful soloist, and a most disconcerting and fine feeling accompanist. Her versatility was very marked and the interpretation of the piano part in the Tartini Sonata revealed fine understanding and splendid adaptability to the violinist's style. Her accompaniment to the Bruch Fantasy was delicately shaded and conformed to the high standard set by the soloist, while her piano soli—Theme and Variations (Chopin) and Arabesque (Leschetitzky)—proved her to be capable of expressing herself in her own individual manner to the satisfaction of a critical audience. The program concluded with a brilliant rendition of Vieuxtemps' Ballade and Polonoise. Both artists are entitled to hearty commendations for their artistic achievements of the evenings.

SAN FRANCISCO MUSICAL CLUB ACTIVITIES

During the month of January and early February the San Francisco Musical Club gave a series of excellent programs participated in by leading members of the organization which we shall be pleased to publish in the next issue of this paper. In the meantime we wish to state that Mrs. Horatio F. Hall will preside at the next regular meeting to be held on Thursday morning, February 21st, in the hall room of the Palace Hotel. Mrs. Charles William Camm is the chairman of the program committee and the following program has been arranged for this occasion: Debussy—Moonlight, Macdowell—Moonlight, Mrs. Roy Folger, Walter Watts—With the Tide, Albert Wallinson—Snow Flakes, Rachmanoff—At Night, Victor Harris—Silver, MacFadden—Homage to Spring, Elsa Behlow Trautner, Elsie Young Maury at the piano; Emil Sjogren—Sonata No. 2, E. minor for violin and piano, and Arthur Foyner, Mrs. David Hirschler, Handel—Hear Me Ye Winds, Rachmanoff—Trees, Leoni—Tally Ho, Keel—Trade Winds, Stone—On the Dunes, Ross—The Open Road, Jack Edward Hillman, Mrs. Cecil Hollis Stone at the piano.

SACRED CONCERT PALM SUNDAY

The thirteenth sacred concert will take place in St. Ignace Church, on Second Street and Parker Avenue, on April 13th, at 8 o'clock, under the direction of Professor Harry Wood Brown, the newly appointed organist and musical director, who will conduct the concert. It is the plan of Professor Brown to have a number of unknown artists sing at this Palm Sunday concert, which will be the first under his personal supervision. The program, which is under construction, will appear later, and will include splendid choral work, augmented by orchestra. A rehearsal will be conducted next Wednesday evening at the studio of Professor Brown, 220 Post Street, at 8 o'clock, in which the chorus is invited to participate.

MME. VOUGHT HOSTESS TO PRIMA DONNA

Consuelo Escobar, the diminutive Spanish prima donna of the San Carlos Opera Company was the honored guest at a tea at the St. Francis Hotel on Saturday given by Mrs. Stella Raymond Vought, the prominent voice teacher and concert manager. Many musical and artist friends of Mrs. Vought were invited to meet Mme. Escobar, who immediately after the tea had to leave for Los Angeles, the next engagement of the San Carlos Opera Company. Mme. Escobar sang the leading role in Lucia, Rigoletto and Traviata.

MME. VOUGHT PRESENTS JAPANESE TENOR

Seihiro Tatsumi, the American-born Japanese tenor, will be heard in a recital at the Scottish Rite Auditorium on Monday evening, February 25th, under the direction of Mme. Vought. Mr. Tatsumi will be accompanied by the well-known Mitto Seymour of Seattle. We have never heard an Oriental sing Occidental music. Mr. Tatsumi sings in English, French, Italian, and his native tongue Japanese. Chas. W. Brown, the music critic of the Call-Post of San Francisco said after hearing Mr. Tatsumi sing: "One needs but to close his eyes and he would think it was McCormack singing. Mr. Tatsumi has a voice of richness, vibrancy and true pitch. Tickets for this concert may be secured from Sherman, Clay & Co.

SAN JOSE MUSICAL REVIEW

Edited by Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

The Richards Club of San Jose, under the direction of Dr. Charles M. Richards, was heard in concert Friday evening in Los Gatos, assisted by Mrs. Delmer Call, mezzo-soprano, and Miss Emily Baker, accompanist. The following evening the same program was given at Mountain View, assisted by Mrs. Miles Dressell, soprano, with Dr. Richards at the piano, and the Pacific Press Orchestra, which played a group of four numbers as a prelude to the program.

The Los Gatos program: Trust in the Lord (Largo) (Handel); (a) Immortal Music (Manuscript) Holby; (b) Elysium (Soprano) tenor solo, Edwin J. Ferguson; (c) Medley from the South (Pike); Song of the Camp (H. J. Stewart) solo, Frank A. Towner; (d) My Heart at Thy Sweet Voice, from Samson et Delilah (Saint-Saens); (b) My Love is a Mulester (Di Noisy); (c) Brother Hilario (Cox) (d) In Vocal Combat (Dudley Buck); Group of Modern Jazz Songs (a) Everybody Step (Irving Berlin); (b) Swaeae Gershwin; (c) Carolia in the Morning (Walter Donaldson); (d) Somebody's Wrong (Egan-Whiting); Mrs. Call, with Dr. Richards at the piano, sang: (a) On the Beach (a) On the Beach (Dudley Buck); (b) Three Fishers (Leater); (c) Viking Song (Coleridge-Taylor); Comrade Song (F. P. Bullard).

The prelude group played by the Pacific Press Orchestra included the following programs: (a) Selection from Robin Hood; (b) Waltz, Marchetta (Scherzinger); (c) Liebestraum (Liszt) piano solo played by Master Earl Wright; (d) Roses of Picardy (Haydn-Wood); Mrs. Dressell was heard in two delightful groups—(a) At Eve I Heard a Flute (Strickland); (b) Little Brides (Furzi-Pecchia); (c) By the Fountain (Ware); (d) Song of the Open (La Forge); (a) Do Not Go, My Love (Hagemann); (b) The Little Shepherd's Song (Whitner Watts); (c) Yesterday and Today (Sprouss); (d) Bird of the Wilderness (Horsman).

One of the most interesting concerts of the present season in San Jose was that given at the College of the Pacific Tuesday evening January 29th when Bozema Kalas, assisted by Miles A. Dressell, violinist; Joseph Halanick, violist, and Jan Kalas, cellist, gave the fifth in the series of faculty recitals. Miss Kalas, who is an exceptionally brilliant pianist and an able teacher, played with great technical accuracy, thorough musicianship and interesting interpretation. Her big number was the Chopin Sonata in B Minor. Messrs. Dressell, Halanick and Kalas played the Beethoven Trio with the finish, agreeable tone quality and musicianly interpretation which always characterizes their work. In the Brahms Quartet for piano and strings with Miss Kalas at the piano, the climax of the evening was achieved. A large and appreciative audience warmly acclaimed the artists.

January 26th the Monday Musical Club of Santa Cruz gave a program before the Saturday Afternoon Club of the same town. The numbers included songs by Miss Irene Wikman, contralto, and Mrs. Walter Carman, soprano; two-piano duos played by Mrs. Swinford and Mrs. Flora Cooper von Schuckmann were Andante (Chaminade), the Second Arabesque (Debussy) and the Arensky Suite, Op. 15. Francis Hamlin, violin, with Mrs. Vera McKenna Clayton at the piano, gave the finale of the Mendelssohn Concerto, and Otto Kunitz played Isolde's Love-Death, for piano.

January 28th the Saturday Afternoon Club entertained the club women of the county in honor of a visit from the State president of the Federation of Women's Clubs, Mrs. John C. Urquhart of Los Angeles, and the president of the San Francisco District, Mrs. E. J. Wales. At that time a portion of the program given above was repeated.

Warren D. Allen, organist at Stanford University, gave the following program Thursday afternoon, February 7th and Sunday, February 10th: Fantasia and Fugue in G Minor (Bach), Minuet in C Major, from the Jupiter Symphony (Mozart); Meditation in D Major (Glazounov); Toccata in B Minor (Augustin Barrie). Tuesday afternoon, February 12th, at 4:15 p. m., Mr. Allen will play Gothic Suite (Boellmann); Andante cantabile, from the Fifth Symphony, arranged for organ by Cesar V. Widor; Meditation, in D Major (G. Fauré); Grand Chorus in G Major (G. Fauré).

Sunday, February 23rd, Mr. Allen's recital included the following numbers: Concerto in D Minor, No. 10, Adagio Allegro, by Alexander (Handel); Vermeland, from a Scandinavian Suite (Howard H. Hanson); Pastorale (Walter Watts); (a) Carillon (Leo Sowerby); (b) Choral-Prelude on Rejoice, Ye Pure in Heart (Leo

Sowerby). Mr. Allen's numbers on February 5th were: Choral in E Major (Cesar Frank); Ave Maria (Bach-Gounod); Shining Shore (Edward Barnes); Cantilene Pastorale (Alex. Guilmant); Marche from the Third Symphony (C. M. Widor).

Armin F. Josue, violinist, and his wife, Margaret Josue, soprano, of San Francisco, gave a pleasing program last week for the National Progress Club which was held in the gray room of the Hotel Vendome. Mr. and Mrs. Josue have recently returned from several years' study under European masters. Mrs. Josue played her own accompaniments and those of her husband's. Their program: Minuet (Beethoven), Mr. Josue; Danny Boy (Old Irish Song), Mrs. Josue; (a) Sarabande (Bach), (b) Russian Dance (Wieniawski), Mr. Josue; Dawn in the Forest (Rimsky), Mrs. Josue; Scherzo Rosmarin (Kreisler), Mr. Josue; (a) The Star (Rogers), with violin obligato; (b) Mighty Lak a Rose (Nevin), Mrs. Josue; Traumerl (Schumann), Mr. Josue.

Ossip Gabrilowitch, the famous Russian pianist, who has not visited the West in many years, will return to San Francisco to appear in recital under Selby C. Oppenheimer's management at the Columbia Theatre on Sunday afternoon, April 20th.

Galli-Curel will soon revisit San Francisco. Selby C. Oppenheimer has secured the foremost coloratura soprano for a recital in the Exposition Auditorium on Sunday afternoon, April 27th. For the first time Galli-Curel will also appear in Oakland and Sacramento on her coming western visit.

BAUER AND CASALS TO PLAY SOON

Harold Bauer, who is to play jointly in recital with the famous cellist, Pablo Casals, at the Columbia Theatre on Sunday afternoon, March 22nd, although regarded as one of the three or four greatest pianists of his time, is not confined to the piano solely for his musical expression. Like all truly notable artists he does not limit himself to his own instrument nor feel that it will diminish his glory by playing in ensemble



with others. "The greatest of all music," he says, "has been written for duets, trios, quartettes, etc., and there is nothing more inspiring than to play these things with my distinguished confreres." Bauer, with the cellist Casals, will play a number of joint recitals this season, and San Francisco is fortunate that Manager Selby C. Oppenheimer has been able to capture one of these events for music lovers here.

CHALIAPIN IN RECITAL

Following his appearances with the Chicago Civic Opera Company at the Casino Theatre here next month, and at the close of his operatic tour, Feodor Chaliapin, the peerless Russian, will return to San Francisco for a special recital which has been arranged for him at the Casino on Sunday afternoon, March 30th.

THE CHERNIAVSKY'S COMING

Appearing here in only one concert this season the famed Cherniavsky Trio will add unusual distinction to the Alice Seckels Matinee Musicales. They have been secured by Manager Selby C. Oppenheimer to substitute in that popular series for Renato Zanelli, the Italian baritone whose failure to keep his engagements in America has caused the cancellation of his entire tour. The Cherniavsky, fortunately, will be in California at the same period as was reserved for Zanelli, and will make a special trip to San Francisco from Los Angeles to fulfill this engagement on Monday afternoon, March 24th. Zanelli's identical date, returning to Southern California the same night to continue their tour in that section.

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SEATTLE MUSICAL REVIEW

BY ABBIE GERRISH-JONES

Seattle, January 3.

Is it too late to wish you all a Happy New Year? The holiday season is not really over till the week is out after all and we of the north have just received our first decoration of snow.

Christmas has come and gone, all the downtown district, after a pretty custom always observed in Seattle at this time, decorated with garlands of green swung from pole to pole along the streets, crossing in places to uphold immense Christmas wreaths. It gives the town such a beautiful appearance and enhances the atmosphere of festivity. As usual the churches observed the day with services and beautiful music, but contrary to our custom at home in good old San Francisco the music was not repeated on the following Sunday.

The month of December was very active musically as well as otherwise. Among other interesting events the new String Quartet organized by Arnold Krauss, concert master of the Civic Symphony Orchestra, made its successful debut, as a feature of the program of the members' luncheon of the Chamber of Commerce, playing the Haydn Quartet in D major. The personnel of the quartet is as follows: Arnold Krauss, first violin and director; Marius S. Manu, second violin; Alexander Vdovin, viola; and Gordon C. Hartshorn, cello. Los Angeles will remember Mr. Krauss as the concert master for many years of the Los Angeles Symphony Orchestra and the organizer of a Krauss String Quartet. Mr. Krauss will be soloist at the Civic Symphony concert on January 6th in the Metropolitan Theatre, when he will play the famous Beethoven Concerto with orchestral accompaniment.

The Orpheus Club of Tacoma, our musical neighbor, recently gave a splendid contribution to the cathedral of that city, under the direction of John M. Spargur, conductor of the club, and accompanied by Rose Karasek Schlarb, who also acted as accompanist for the soloists, Mrs. Oats, Mr. Morgan and Mr. Berry, vocalists. The "Elegia" from the Arensky Op. 32, was performed by John M. Spargur, violin; Keitt J. Middleton, cello and Rose Karasek Schlarb, piano.

The American College of Music on January 14th gave a recital for the benefit of the organ fund of St. Paul's English Lutheran Church. Forty-third and Frederick Streets, Eugene, Oregon, was the pianist, pupil of the college, assisted by Mme. Julia Riegar, violinist; Mr. Arthur Walker, flutist; James Hamilton Howe, formerly of San Francisco, now dean of the college, and Miss Hazel Cameron, the last two named acting as accompanists. A fine program was given.

The Civic Symphony Orchestra at the next concert on January 6th is to present Tchaikovsky's Sixth Symphony, the composer's best beloved of all his compositions and after its initial performance called by him the "pathétique." Mme. Ravenport Esberg is the very capable conductor of this orchestra and holds a high place in the esteem of Seattle musicians.

It is said that the cadenzas played by Mr. Krauss in the Beethoven Concerto are those of Joachim.

Many were turned away from the last concert of the orchestra, so the big program was presented and Zimbalist was soloist.

Marie Gashweiler gave a student recital at the studio in the Empress building on December 30th, the feature of interest being the performance of John Powell's "At the Fair," written under the pseudonym of a hardy-gurdy at a country circus. Mr. Powell is an American composer, a native of Virginia and studied with Leschetizky in Vienna at the same time that Miss Gashweiler was there. He is now ranked among leading American composers, and his sonata and concerto take a place with the best modern piano literature of modern American writers.

Mabelle Darud was the soloist and beside the Powell suite played a sonata by Grieg and numbers by Debussy, Moskowski, Mendelssohn and Leschetizky.

The Coliseum Orchestra, one of the largest and finest in the city, at a recent Sunday afternoon concert at the Coliseum Theatre rendered an exceptionally fine program, giving Verdi's overture, Jeanne d'Arc, Hadley's Stornement of Pan, and numbers from Czibuka, Grieg, Puerner, Beethoven and Schubert. The big orchestra is under the direction of Osborne Putnam Stearns.

Seattleites take a more than ordinary interest in Henry Hadley, so many years a part of the musical life of this city. At the time the writer first came to Seattle Henry Hadley was conductor of the Symphony Orchestra and John Spargur was concert master. Since that time Hadley has gone far afield in his musical journeyings, and John Spargur was elected to fill his place as conductor of the Symphony, which he did efficiently, and well. Mr. Spargur now holds an important place in the scheme of things musical in Seattle.

Miss Nellie Cornish, following her usual custom, kept open house on Christmas eve, receiving her friends from 7 o'clock to midnight and entertaining them with music and dancing with buffet supper afterward. Mr. Vladimir Rosing and his accompanist, Mr. N. Slonimsky were guests of honor on this occasion.

Mr. Slonimsky is a Russian pianist, young and said to be very talented. A benefit musical was given at the home of Mrs. Frederick Struve under the auspices of the Monday Practice Club and the Music Practice Club

when the pianist appeared as soloist giving a program from Chopin and Scriabin, playing four numbers from the latter composer. Mrs. Louise van Ogle, well-known teacher and lecturer, read notes on the life of Scriabin and calling attention to the influence of Chopin on the work of Scriabin as suggested in the Prelude of Chopin which were played by Mr. Slonimsky, coming to a higher development in the shorter piano pieces by Scriabin which the pianist also rendered.—Prelude, Etude, Poem and Desir.

Three pupils of Paul Pierre McNeely recently appeared in public concerts, winning laurels not alone for themselves but for their teacher who is a master in his profession. Miss Edith Nordstrom appeared before the local Musical Club of Tacoma, Kenneth Ross appeared as soloist with the Mead's Musical Club of Vancouver, B. C., both young pianists winning high acclaim from the press for finished and artistic rendition of difficult numbers, which displayed clarity of tone, technical efficiency and intelligent interpretation as well as real musical feeling for the composer's idea.

Mrs. LaForest Elaw is hostess today at her home to the Thursday Musical Club. A discussion of "American Music" (Indian and Negro) will be directed by Mrs. F. W. Goodhue and a musical program including the works of Ljeaurance, Strickland, Mueller, Cadman, Logan, MacDowell, and Grant-Schafer will be given, with some well-known old negro spirituals by members of the club.

January is bringing us many desirable things, among which are Pavlowa, who comes to the Helia theatre for a brief engagement on the 6th, and on January 7th the San Carlos Grand Opera Company under the direction of Carlo Peroli.

The season opens with Carmen in which our own Alice Gentile will take the title role in which she has won for herself a most enviable reputation and this in itself is a big drawing card as Miss Gentile is claimed for its own by Seattle as we of San Francisco have come to claim her also and the artist is greatly beloved by all of the music-loving people of this city. The personification of Carmen is of course, have you and the fact that Madame Butterfly will be "done" by the little Japanese artist Haru Oniki.

The Artists' Quartet, composed of Gwendolin Geary Ruge, soprano; Dai Steele Ross, contralto; Henry O. Price, tenor; and Owe J. Williams, baritone, will give their last concert of the season at the Women's University Club auditorium on Tuesday evening, January 8th. Episodes of History, sung in costume will be the attraction and promises well for a unique entertainment.

The Seattle Operatic Quartet Club will give a program of miscellaneous operatic selection about the middle of February, with the following members taking part: Mrs. Pauline Ward, Rose Richardson, David W. Powell, Annie Louise Herald, Gudfina Powell and Frederick William Zimmerman.

The selections will be made from Il Trovatore, Martha, Lucia, Don Giovanni, The Magic Flute and A Night in Granada.

Gertude White, New York soprano, and Arnold Krauss, concert master of Seattle Symphony Orchestra, will appear in concert Friday evening January 11th, at the Women's University Club auditorium, Sixth avenue and Spring street. Jane Little, hagist, will be the assisting artist.

On Monday evening, December 30th, we listened in to the broadcast of KFO, Hale Brothers, San Francisco, and heard a delightfully clear program of music with numbers by Rudy Sieger's orchestra and a piano solo by J. Chandler Smith which was splendidly played, the piano sounding as if in the room with us and every note as clear as a bell.

Equally pleasing as to clarity of tone was a New Year's day program from the Oakland Tribune, when we heard a pupil of Frederick Maurer, Irving Krick by name, play a solo which we tuned in just in time to hear. It was well done and it is a pleasure to be able to report it. There are many things which we miss, of course, as we are dependent upon the master of the house, my daughter's husband, Mr. Brainer, to find the programs and catch them in out of the air for us, but those we do hear we appreciate as coming from home and I am always a bit thrilled when it is broadcast by some one in whom I have a personal interest, for Audl long syne.

Edward Johnson, tenor of the Metropolitan Opera Company, will sing here on January 19th, giving a concert in Plymouth Church under the auspices of the Elwyn Concert Bureau.

One of the leading tenors of the Metropolitan Opera Company, a pupil of Lombardo, the famous, who taught Caruso, the tenor's appearance here is anticipated with keen pleasure and the certainty of something fine and very much worth while.

Mrs. Louise van Ogle will lecture on January 9th in the Women's University Club auditorium, under the auspices of the Musical Art Society, on the subject of Moussorgsky's famous Opera "Boris Godonoff," which will be performed here in March by the Chicago Opera Company.

Illustrations to the lecture will be given by Margaret Moss Ilmion, soprano. Mrs. van Ogle is noted for her scholarly knowledge of music and music literature, and her lectures are hailed with delight by music students whenever announced.

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BUSH DEER

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With each successive season the influence of Bush Conservatory is being felt more and more on the Pacific Coast. Steadily forging ahead the Chicago school with its high ideals of American music education, remarkable faculty and the unique Master School has become the dominant music school of the United States.

The Bush Conservatory enrollment for the last twelve months alone comprises students from forty-two states and includes fifteen foreign countries. And in this international scope of its musical activities the Pacific Coast has been notably represented. Keenly alive to the best in music education many talented musicians and students of Washington, California and Oregon have journeyed to Chicago to study under Bush conservatory artists.

President Kenneth M. Bradley, who will be in San Francisco April 9, 10, and 12, has gathered together the greatest permanent faculty of any American music school. Among the ninety artists on the roster are many of international repute, such names as Jan Chippusso, Charles W. Clark, Richard Czerwonky and Mme. Julie Rive-King being but a few of those known in both Europe and America.

The Bush Conservatory offers thirty free and fifty partial scholarships for the academic year, and fifteen free scholarships for the summer term.

Seven departments or "schools" within the Conservatory, independent but closely interrelated, are provided to care for the needs of all the students—the General School (for students not following specific courses), the Academic, the Normal, the Public School Music, the Junior and most important, the Master School and the Orchestral School.

The last two departments, most recently established, are an innovation in American musical institutions and have received much favorable notice. The Master School provides free tuition for advanced students of piano, voice, viola, opera and composition for a two-year period, admission to the classes being by examination. Many students of rare talent, whose attainments are of professional grade, are found in the classes.

From the Master School are drawn largely the soloists for the concerts of the Bush Conservatory Symphony Orchestra in Orchestra Hall of the Eastern metropolis. Ebba Frederickson and Edith Kendall, two talented Pacific Coast violinists, both of whom are studying in the Master Class under Richard Czerwonky, have been soloists at these concerts.

The Symphony Orchestra of the Orchestral School gives four concerts a season in Orchestra Hall to audiences totaling 10,000 people. The highly artistic accomplishments of the Symphony Orchestra, which is the biggest feature of the Orchestral School, have called forth columns of praise from the music critics of the Eastern city and great enthusiasm in the capacity houses of Chicago's most noted concert hall. Richard Czerwonky, as its conductor, has made the orchestra the finest student symphony orchestra in the United States.

It is the artistic achievements of this calibre—the doing of big things in a big way—that have put Bush Conservatory in its position as the dominant music school in America. Leadership in the interest of the pupils' artistic development and a kindly, human attention to their personal welfare have been President Bradley's aim in the twenty-two years of the school's existence.

The student dormitories are a big feature of the Conservatory equipment, and a very popular one with both students and their parents. The school is the Chicago pioneer in establishing this very necessary adjunct to the modern music school and is the only one in Chicago with adequate dormitory equipment. There is always a waiting list.

President Bradley will be in Portland April 14th, 15th and 16th, and Seattle on April 17th, 18th and 19th. To his pupils he will be in the Metropolitan Hotel, and also to hear those wishing to apply for the free or partial scholarships and to advise all music students who wish to consult him regarding their musical studies. He will be at the Portland Hotel in Portland and in Seattle at the Hotel

AILEEN STANLEY AT WARFIELD THEATRE

Aileen Stanley is coming to the Warfield on Saturday, February 18th, in the "photograph girl" because of her excellent work on the records of the leading record producing companies Miss Stanley is, besides this, one of the important vaudeville headliners of the country. With an inimitable style, a delightful personality, a beautiful voice Miss Stanley will prove an excellent attraction at San Francisco's favorite theatre.

On the screen there will be the remarkable canine actor, Strongheart, in his latest Larry Trimble-Jane Murn drama, "The Love Master." Pictured in the far north this photodrama is credited with being one of the most unusual of the year. The story is vital in interest remarkably played by a good company and with the main interest centered in Strongheart and his mate, Lady Julie.

There will, of course, be the Fanchon and Marco Ideas, Lipschultz and his Warfield Music Masters, comedies and shorter film subjects of interest.

DOHNANYI WITH CHAMBER MUSIC SOCIETY

The Chamber Music Society of San Francisco will present a world-famous figure at its concert next Tuesday evening, February 19, at Scottish Rite Hall. Erno Dohnanyi, universally acclaimed as the great outstanding figure among living pianists and composers, has been specially brought here to make his first appearance in San Francisco at the Chamber Music Society's fifth concert of the season. Dohnanyi is not only a great composer, but is a pianist of rare technical and total virtuosity and a poet and philosopher of the instrument as well. He was born in Hungary in 1877 and, since his debut in 1897, when he won highest honors as both composer and pianist on the same program, he has enjoyed a tremendously triumphant career in Europe and America. Today he stands on the pinnacle among the great ones in his art, adding thereto an international fame as one of the greatest orchestral conductors as well. There is nothing that can be said to add to his achievements or his standing and reputation. He dwells among the elect.

On February 19 Dohnanyi will be heard both as pianist and composer. Heralded as the greatest living Beethoven exponent, he will be heard with the Hammer in the Master's magnificent A major Sonata for Piano and Violoncello, one of the monuments of musical literature. He will also be at the piano in the creation here of his new E flat major Quintet for Piano and String Quartet, an event of significant and historical importance. Music lovers will recall with pleasure his first Piano Quintet and his D flat major String Quartet, which have been heard and repeatedly received with great acclaim at previous Chamber Music Society's concerts. The new Quintet is a recent work, written in Dohnanyi's prime, and containing the splendid maturity of Dohnanyi's deep philosophy and poetry of musicianship.

Although Dohnanyi is a modern composer, in the sense that he is contemporaneous, he never loses sight of the salient fact that music and its context reaches the brain through the channels of the ear. He conveys his message in the modern spirit, free from harsh and jarring dissonances or seeking for effects and always with the idea of rare beauty of melodic line. His compositions and his playing are equally delightful, thrilling and inspiring. To hear Dohnanyi is a privilege, and the advance sale of seats indicates that a more than capacity house will be on hand to welcome this great and distinguished artist.

MARIA IVOGUN WITH SYMPHONY

Appearing for the first time in San Francisco, Maria Ivogun, the famous European coloratura soprano, will be the soloist at the pair of regular concerts of the San Francisco Orchestra, to be given next Friday and Sunday afternoons in the Curran Theatre under the leadership of Alfred Hertz. Although this is but the third visit of Miss Ivogun to America, she has appeared with most of the Eastern orchestras in numerous recitals and as guest artist with the Chicago Civic Opera Company, everywhere being greeted with the wildest enthusiasm. One of the most remarkable attributes of her singing to attract the praise from critics is her power to keep the lustrous velvet of her tone up to the highest register which coloratura demands from the voice. Where one is accustomed to hear the ordinary coloratura voice thin out on the top register the voice of Ivogun sweeps up and holds the note in full splendor. Miss Ivogun's only appearances in San Francisco will be at the two symphony concerts and in one recital on the evening of February 29th. At the symphonies she will sing Mozart's La Spemanzia Adorata and the aria Oh Powerful Princess from the Richard Strauss opera Ariadne auf Naxos, both of which will afford the singer splendid opportunity to reveal her vocal flexibility, artistic understanding and total perfection. The orchestral portion of this week's program will consist of the Tchaikowsky Symphony No. 4 in F Minor, Liadow's Enchanted Lake and the finale and entrance of the Gods into Walhalla from Wagner's Rheingold.

The Popular Concert a week from next Sunday will feature two of the orchestra members in the capacity of soloist, Louis Persinger, the concert master, and Kajetan Attl, harpist, both being announced for appearances on this occasion. Persinger will perform the second and third movements of the Wieniawsky D Minor Concerto, while Attl will be heard in the Legende de Renie. Other numbers announced for next week are the overture to Nigam of Thomas, Liszt's powerful symphonic poem, Les Preludes, the Schubert Moment Musical, Dvorak's dainty Humoresque and the ballet from Faust.

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Miss Cecil Arden of the Metropolitan Opera Company
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ROSENTHAL ACME OF PIANISTIC ACCURACY

BY ALFRED METZGER

The character of the impression made by Rosenthal at his appearance with the San Francisco Symphony Orchestra was shown at his own piano recital at Scottish Rite Hall on Monday evening, February 11th, when so enthusiastic audience including many of San Francisco's leading musicians nearly crowded the hall. While Rosenthal's appearance with the San Francisco Symphony Orchestra has convinced us all that he retained his splendid artistic brilliancy unimpaired by the intervening years that passed since his last appearance here at his own recital we had an opportunity to note certain growth in his musicianly perceptions. We have always admired an artist who stands up for his convictions and who plays in a manner to obtain the greatest effects from a composition. We can not imagine a nobler, more dignified nor more convincing interpretation of Beethoven's Sonata Op. 57 in F minor than that of Rosenthal on this occasion. The possessor of a technique such as no other pianist we have heard possesses in the same degree, the dispenser of an emotionalism that grips your heart-strings with a power that thrills and enthralls, the giant of a pianistry that rings with virility and intensity and at the same time the lyricist who finds expression in the lighter mode of delicacy that gives limpid tonal quality to the tenderest shades of human emotions. Rosenthal ranks among the world's grand men in music. His interpretation of his Beethoven Sonata will be remembered by every one intelligent enough to grasp the innermost beauty of this immortal work.

In Schumann's *Carneval* Rosenthal appealed exactly to our liking of this work. He combined firmness of interpretation with gentleness of poetic instinct and negotiated the most intricate and difficult technical passages with an accuracy and assurance that we have never heard equaled. Throughout the program we could not detect one wrong note, and while this is not exactly a requisite of distinguished piano playing, it is at the same time a wonderful achievement which, combined with intellectual phrasing, represents one of the characteristics of genius. It affords us immeasurable delight to watch Rosenthal play, for he is so sure of himself, he knows so well what he wants, he is so consistent and so dignified in his bearing that the greatest effort seems to him like child's play. And it is because of this mastery of all that is difficult in pianistic interpretation that impresses some people with the wrong idea that he lacks in warmth of expression. If Rosenthal lacks in warmth of expression then there is no such thing in the dictionary of musical terms. On the contrary Rosenthal is a very dynamic force of emotionalism. When a work demands passion Rosenthal plays as if it were passionate. When it requires despair he plays it as if his heart would break. When on the other hand a work requires gentleness he whispers upon the ivories. At least that is the impression we received and many others like us, and this would have been impossible unless there existed a reason for our attitude.

In his Chopin interpretations Rosenthal gave us his own conception of the master's works. When a Chopin work is marked forte and fortissimo throughout the score Rosenthal plays it accordingly to the composer's wish and if he played it in a whispering manner then he would play it contrary to the designation of the genius who wrote it. Personally we do not believe that Chopin intended his compositions to be played with subdued touch. We thoroughly agree with Rosenthal and other distinguished pianists that Chopin's works are effeminate, but vigorous healthy compositions that occasionally justify a little extension of the timidity displayed by certain contrary minded people—equally musical as ourselves, but evidently of a different temperament.

Rosenthal's astounding technical supremacy was evidenced during his interpretation of the études in thirds and his remarkable arrangements of Strauss waltzes that concluded the program. His hands and fingers absolutely seemed a blur to the eye that could not follow the velocity of his playing. And notwithstanding this unbelievable speed Rosenthal never missed a note. If this is not a feat to marvel at then we know nothing of the art of pianistry. It was during his

interpretation of the Ballade in F minor by Chopin and some of the waltzes he gave as encores and also in certain of the Schumann *Carneval* pieces wherein Rosenthal revealed his poetic instinct. Unless one was entirely prejudiced and deaf to all tone it was possible to hear the bell like, tender quality that exhaled the sentiment of poetic delicacy. It is true Rosenthal represents the old school of pianistic art, but pray tell us who is there among the "new school" that could take his place? Who is there among the newcomers who could equal him in his intellectual force? Who is there among the newcomers who possess the same grasp of the great masters? We know of none. We find that the new school of composition and consequently interpretative art represents a phase of musical expression that differs greatly from the old school. We can not say that we like it better. It seems to prefer the ethereal to the human tone colors to brilliancy, repression to enthusiasm and elouchness to accuracy. No doubt this condition is but transitory and will eventually change. But at present we thank Heaven for a Rosenthal to lift us out of our attitude of indifference into the clouds of tingling enthusiasm.

DE PACHMANN

(Continued from Page 1, Col. 4)

ment of his side remarks. The best evidence of an artist's success is the cordial attitude of his audience, and it would be difficult to establish a more friendly co-operation between performer and audience than exists between De Pachmann and his hearers. That the artist considers his remarks seriously may be gathered from the fact that when he collected a ripple of laughter following something specially appealing in his remarks he protested saying: "Don't laugh, if you wish to hear gorgeous music." The lights seemed to annoy him, and in this respect he was not alone, for Paderewski, too, prefers to play in subdued light. To emphasize specially his antagonism to the electric light stands placed on the platform he ran beneath one of them during an intermission and laughingly remarked: "They are fine to be used as umbrellas as protection against the rain, but they do not please me as lights."

De Pachmann has always imbued his Chopin interpretations with a certain element of gentleness which no other pianist adopted, and has done more toward creating in the public mind an idea that Chopin was almost effeminately poetic than all other pianists together.

He stated that he was going to play the A flat major waltz tours de force and added that he did this very rarely as he was too much of a musician, but evidently he felt in this mood and he thought he would "step out a little" at times he attained wonderfully poetic effects and one of the remarkable features of his performance was the application of pianissimo, though very faint and ethereal, easily audible in every part of the huge auditorium. Every gesture and comment has a fixed meaning and proves that he thoroughly enjoys to hear himself play and no doubt is as delighted with his program as the audience. Before beginning the Mazurka Op. 33 No. 2 in B minor he said he would begin with the second page as he thought the composition too long. One of the most naive things he did during the evening was asking for the score of the Polonaise Op. 40 in A minor because he was afraid he might forget it as he was not so young any more. His blending of the bass and treble is especially noteworthy and the tone color effects he obtains in all his interpretations are simply unforgettable.

De Pachmann must be considered from a different angle than any other pianist. He is unique. There possibly never existed an artist like him, and the chances are there never will be a figure in music just exactly like him. For this reason his work will be remembered during the lifetime of anyone who has heard him. The enthusiasm of the audience, the constant ovations throughout the evening and the final crowding around the platform was proof positive that his audience does not only entertain a deep admiration for his performance, but a noticeable affection for his person, which is as spontaneous as his own childlike and unique admiration for himself.



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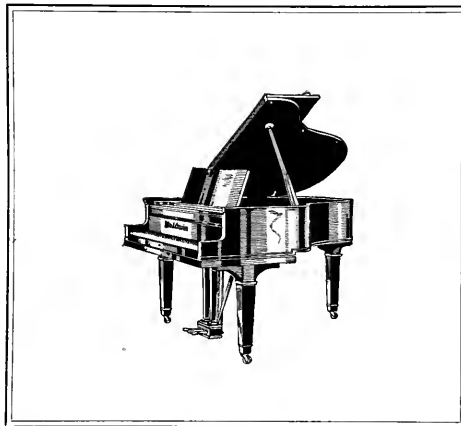
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RENA LAZELLE'S SUCCESS AS PEDAGOGUE

Miss Rena Lazelle, who came to this city in August, 1923, to organize a vocal department for the San Francisco Conservatory of Music, has already laid the foundation for a large and fine vocal school. Following the lines already laid down by Ada Clement and Lillian Hodghead in the piano and harmony departments, she is training her own assistants, giving them practice teaching under her supervision until she is able to determine their fitness and value as teachers and make sure that pupils who study under them will receive the same careful, solid fundamental training which is the distinguishing mark of this Conservatory. She now has six such assistants, one at the Conservatory, one in Sara Jose and one in Martinez, whose pupils may come to Miss Lazelle at intervals, and three young teachers who are now taking entire charge of the Children's Voice Training under her supervision. Two of these are at the Conservatory, one in Berkeley, one in Burlingame. Miss Lazelle considers this work, teaching children to use their child voices easily and correctly, most important and valuable and the department is growing rapidly.

Three pupils from Miss Lazelle's studio are already establishing reputations as young professionals. These are Mrs. Annable Turner, soprano; Mrs. Lotus Anderson, contralto, and Mr. Andrew Robertson, bass. Four more will be ready to enter the professional field in a few months. Next season Miss Lazelle is planning to have classes in concert repertoire, opera and oratorio under well known coaches, in addition to the work already done in the studios. That Miss Lazelle's worth as a teacher is widely recognized is shown by the fact that she has received several requests to give master classes in other parts of the country this summer. A recital by pupils of Miss Lazelle will be given at the Conservatory Monday evening, March 3.

FRANK MOSS IN ANNUAL RECITAL

Frank Moss, whose annual recital is now one of the musical events of the year anticipated with keen interest, will give his only recital this season in the Colonial Ballroom of the Hotel St. Francis under Alice Seckels' direction. Miss Seckels is pianist, while the recital is an accompanist is equal to his reputation as a soloist. He is now on tour with Josef Schwarz, the eminent baritone, as accompanist for his California dates. Mr. Moss' work is distinguished for its sincerity. The *Stockton Daily Independent* said: "His playing was vital and strong and at the same time exquisitely delicate and colorful. Musical shades to Mr. Moss are as a box of colors to the painter who uses them with fine well-trained hand and intelligence." He will present the following program: Toccata G Minor (Bach); Nocturne (Chopin); Nocturne C Minor (Chopin); Berceuse (Chopin); Waltz E Minor (Chopin); Fifth Sonata Op. 53, Le Poème de l'Extase (Scriabine); (first time in San Francisco); Triana (Albeniz); Scherzo Capriccioso, Le Chat et La Souris (Le Cat and the Mouse) (Aaron Copland); (first time in San Francisco); Passacaglia (Dohnanyi).

THE STUDENTS' CHAMBER CONCERT SERIES

In the Students Chamber Concerts Series, Mr. Manning aims to give the students and lovers of Chamber Music an opportunity to hear one or more of San Francisco's permanent string organizations each season. These organizations will not present the most complex works, but will play works from the best composers, giving the public a chance to hear the best of the first of the series will be given by the Sequola Trio, the personnel being Pierre Douillet, the well-known pianist and composer; Arthur Conradi, violinist, head of the San Francisco Institute of Music and Dr. Weiss, director of the San Francisco Symphony Orchestra. These men are devoting a great deal of time and energy to their work and will give of their best to the people. The assisting artist in this concert is Harold Dana, the popular baritone, whose singing is always a delight as was proven by no less an artist than Tita Rufio who pronounced him the best of the vocalists. The concert in Scottish Rite Auditorium on March 7th is only the first of the four splendid attractions and students and lovers of chamber music cannot afford to miss this opportunity to hear the best at so reasonable a price.

PACIFIC MUSICAL SOCIETY

On the evening of Thursday, February 28th, at the Fairmont Hotel the anniversary program of the Pacific Musical Society will be presented and which has received the utmost preparation by the society's president, Mrs. William Henry Banks with the assistance of Mme. Rose Reida Cailleau as chairman of the program committee. The program selected is as follows: Pastoral (Scriabine), Aus Holberg's Zeit (Grieg), Emeric, No. 2 (Tompkins), Music, (first time in San Francisco), (d) Waltz, Brillante (MacDowell), (d) Emeric, pianist; (d) My Mother Hides Me Blind My Hair (Arnsky), (d) But Late in Dance (Arnsky), (d) Micalena's Air, Carmen (Bizet), Zelia Valaisade, vocalist; Mrs. Cecil Hollis Stone at the piano; Sonata (Bocherini) (arranged by Platti), Emmet Rixford Sargeant, violoncello; Lev Shorr, piano; Aria, Zaza (Leconavallo), Cielo Turchino, Neapolitan Song (Valente), Eric Gerson, vocalist; Vals Waldrup at the piano; (d) Juba (dance) (Dett), (d) Dance Andante (MacDowell), (d) Ballade No. 2 (Tompkins), (d) Music, (first time in San Francisco), (d) Waltz, Brillante (MacDowell), (d) Emeric, pianist; (d) Spanish Serenade (D. Popper), (d) The Bee (Fr. Schubert), (d) Kliffentanz (D. Popper), Emmet Rixford Sargeant, violoncello; Lev Shorr at the piano.

CHORUS OF MORE THAN 500 FOR FESTIVAL

Out of the weeks of preliminary work this city and the communities across the bay are about to realize the desire of many years in a great chorus that is to make its official public bow at the first San Francisco Spring Music Festival to be jointly given by the City of San Francisco and the Musical Association of San Francisco next month in the Exposition Auditorium.

It was on Wednesday afternoon, expressed this week by Alfred Hertz, conductor, after two big rehearsals of both the East Bay and San Francisco sections of the chorus held in the assembly hall of the Girls' High School. This joint rehearsal of both the men's and women's divisions of the two big sections proved that in excess of 500 voices are now enrolled in the work. Hertz was assisted in the rehearsal by Arturo Casiglia and Glenn H. Woods, chorus masters of the San Francisco and East Bay sections, respectively.

All agreed that the progress to date has been remarkable in view of the obstacles that have had to be overcome in selecting rehearsal periods that would not conflict with those of the various musical organizations enrolled in the movement. Practically all of the singing societies, associations and clubs on both sides of the bay are now participants in the Spring Music Festival, either officially or unofficially. Much material assistance has also been given the effort by many of the local vocal teachers.

"The program of the Spring Music Festival is of such a character that it challenges the very best talent that bay communities can lend to this effort and it is gratifying to see the response that has come from practically all groups of music lovers," said Hertz.

ROSENBLATT TO SING MARCH FIFTH

An interesting musical event of the current season will be a recital by the celebrated tenor cantor Josef Rosenblatt, on Wednesday evening, March 5th, at the Scottish Rite Hall, under the auspices of the Jewish Relief Association of Concordance with the Elwyn Concert Bureau, for the benefit of the Free Tubercular Hospital at Duarte, Cal. Gifted with a voice whose natural beauty and range border on the marvelous, he established himself, at his very first American concert appearance, as a tenor of extraordinary distinction. The critics received him with universal praise, and the public immediately adopted him as a personal favorite.

A committee of twenty locally identified with the relief work for the Free Tubercular Hospital at Duarte, Cal., is sponsoring the recital, and it is expected that the largeness of the audience and the exceptional merit of the artist, will meet with generous response as a substantial portion of the proceeds will go to the Jewish Consumptive Relief work. The following comprise the local committee: J. N. Flowerman, Samuel Wacholder, L. M. Isaacs, Miss Rae Seaman, Mrs. S. Weinberg, Mrs. L. E. Lewis, Mrs. C. McKelvie, Harry Koblick, L. A. White, Leon Mackover, A. Frankel, S. Faverman, Larry Isaacs, A. Lesser, Eugene Block, J. Glazer, B. B. Raphael, Arthur W. Jonas and Mr. S. Clark.

YOUNG PEOPLE'S SYMPHONY CONCERTS

The Young People's Symphony Concerts will be continued when the second concert will be given on Thursday afternoon, February 28th, with Alfred Hertz conducting at the Municipal Auditorium at 3:30 p. m. These concerts were started about two years ago and with the hearty co-operation of Miss Estelle Cargaret, director of music in our Public Schools, also the school authorities and residents of San Francisco. The concerts were such a success that a second series was put on last year, the interest was so manifest that this year the work has been continued under the able management of Alice Metcalf.

The concert on February 28th will be particularly interesting as a number of the selections played by the San Francisco Symphony Orchestra are the same as those given by Miss Carpenter in her course of study of Music Appreciation in the Public Schools. This movement of the Young People's Symphony Concerts is one that is spreading throughout the United States and it is to be hoped that the parents will take particular interest in it, as it is as much to the credit of San Francisco that they are given at such reduced rates for the children.

The last concert is to be given on Public School Music Day, Wednesday afternoon, March 12th, which is being featured by the "Factions of Music" Club and a cordial invitation is extended to the club members and parents to attend this closing concert.

WALLACE EDDINGER AT ALCAZAR

The tremendous popularity of Wallace Eddinger in his original Broadway role in Captain Applejack, a detour from a second act, was responsible for its continuation. He will appear at the Alcazar in a new performance Sunday night, February 17th. An Arabian Night's Entertainment with a modern flavor, plenty of fun and suspense, and just enough mystery and strange happenings to please the average amusement seeker, make this an offer of a most interesting evening.

The special supporting company brought here by Thomas Wilkes with the star has proved a revelation. All of the principal roles are in clever hands. Barbara Adams as Popsy Fair completely wins her audience, and Sylvia Bonifay as Arabella, an adventuress, portrays her part in an exceptionally clever manner. Other principal roles are in the hands of Frederick Truesdell and Iva Shepard.

THE DUNCAN DANCERS

The Duncan dancers, Anna, Lissa and Margot, considered by many critics as the most beautiful and original dancers in the world, are rapidly heading this way and are due to reach the Columbia Theatre for two special matinee performances next Friday (Washington's Birthday) and the following Sunday afternoon, February 24th. It has been over three years since these delightful little artists have visited here and their return will be the most welcome event of the current musical season in artistic dance circles.

On their present tour the Duncans have the advantage of the co-operation and benefit of the artistic services of Max Rabinowitch, the famous Russian pianist. The combination will present two entirely different programs on their San Francisco visit. On Friday the principal numbers will be culled from the ballet Orfeo by Gluck. Various scenes and dances, including choruses, pantomimes, Ritournelle, Dance of the Furies, and the Ballet airs from Les Scènes Des Champs will be interpreted by the dancers, as solo, duet and trio numbers. Mozart's suite of dances (La Petite Reine) and the inspiring Ride of the Valkyries from Wagner's Walkure are also special features of this program.

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THE PADEREWSKI RECITAL

Paderewski will give one recital on Friday night, February 29th, at the Exposition Auditorium, and, according to Manager Selby C. Oppenheimer, who once more is bringing Paderewski to the west, a reception and ovation that will equal the most magnificent ever witnessed such a spectacle as at the Chatelet yesterday. The musicians of Paderewski's orchestra respectfully made room to permit the passing to the center of the stage of that person of great personality—Paderewski. Without irresistible movement the thousands of spectators which filled the immense theatre stood at attention to render homage once again to the great Polish statesman and distinguished artist. The ovation was indescribable. Many, many minutes passed before Paderewski was allowed to seat himself at the piano.

Manager Selby C. Oppenheimer has just received the program Paderewski will play in San Francisco. On it he has included the Fantasia and Fugue, G Minor (Bach-Liszt), Andante con variazione (Haydn); Rondo A Minor (Mozart), Sonata D Minor Op. 31, No. 2 (Beecham); Variations on a Theme of Paganini (Brahms); Don Juan Fantasia (Mozart-Liszt), and the following Chopin pieces: Ballade A flat, Op. 47, Nocturne, D flat Op. 27, Mazurka F Sharp Minor, Op. 59, Etude G flat, No. 3, Op. 25, and Valse A flat, Op. 34.

Tickets for the Paderewski recital are now on sale at Sherman, Clay & Co.'s in San Francisco.

LA JUIVE WITH ROSS RAISA

La Juive, or The Jewess, Halevy's operatic crown will be one of the outstanding features in the limited engagement of the Chicago Civic Opera Company which will be heard here in four operas at the Casino Theatre beginning March 6th. La Juive, which has never been staged in San Francisco, is the Chicago Company, is studded with gleaming arias, with sparkling duets, arias and chorals numbers that seize on those who love beautiful music and hold them enthralled. With Mme. Ross Raissa, one of the greatest dramatic sopranos of the day, singing the leading role of Rachel, and Charles Marshall, famous American tenor, and the following best roles—Elezar—and the two supported by a Chicago Civic Opera cast, La Juive provides a memorable evening.

FIFTH AUDITORIUM SYMPHONY CONCERT

Jean Gerardy, the famous Belgian 'cellist, will be the guest soloist at the fifth and last popular concert of the San Francisco Symphony Orchestra, Alfred Hertz, conductor, to be given at the Exposition Auditorium on Tuesday evening, March 11th, at 8:20 o'clock. For many years he came to America and created a profound sensation at his recitals in the principal cities and when he made his last tour prior to his enlistment in the Belgian army he was generally recognized as having reached the pinnacle of perfection. But the Gerardy of today is no longer the same. He is now Gerardy of eight years ago, his four years of active service in the war and the subsequent years spent in rest and study having worked wonders in the development of the Belgian master. He has hundreds of admirers in San Francisco who eagerly look forward to his appearance. The prices will remain popular, 25 cents and 50 cents seats may now be obtained at Sherman, Clay & Co.

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QUESTION COLUMN

Edited by Karl Rackle

Readers are invited to send in any question relating to music and musicians. Only questions and addresses Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Can you tell me about a song called La Brabantonne?—R. L.

The national song of Belgium is called La Brabantonne, which means The Brabantine (Song), i. e., the Song of Brabant. It was a product of the revolution of 1830, which led to the establishment of Belgium as an independent state. The insurgents of that time originally sang the song. The words were written by Jenneval and the music by Camphenout.

2. What is the guillemard?—J. T.

A Jew's-Harp.

3. What is meant by Partitur?—P. E. S.

This is the German term for a full score, i. e., a score showing the parts of all the instruments or voices for which a composition is written. The French word "partition" and the Italian "partitura," having the same meaning, are derived from the same root.

4. What is an Art Song?—D. U.

An Art Song is a song whose melody and accompaniment do not consist of a song with the first "verse" of the text, to be repeated with each succeeding verse, but continue throughout from the beginning of the first verse to the end of the last. This style of song is called "continuous," or "composed throughout." The term Art Song is applied to it because it gives the composer an opportunity to write a thoroughly artistic musical expression of the text, following its every change of mood and meaning. In the strophic or verse form of song, such unity of text and music is obviously unattainable; for, though one verse of text differs in matter from another, they must all be sung to the same music. A good example of the Art Song is Schubert's "Erliking."

5. Did Beethoven write a composition called the "Battle Symphony"?—O. W.

Yes; but that is a popular name for the piece and not Beethoven's. He called it "Wellington's Victory, or the Battle of Vittoria." He wrote it on hearing the news of the defeat of the French at Vittoria. It is not a symphony in the accepted meaning of the term, but is a piece of orchestral program music of low taste and shows scarcely any of its composer's ability.

THE BOOK OF JOB DELIGHTS EVERYONE

The Book of Job, which had its successful premiere in San Francisco last Saturday evening and which will be repeated tonight at Scottish Rite Hall, met with wonderful response and its repetition is welcomed by those who appreciate beauty and simplicity of production, besides dramatic, humorous beauty and solemn scenes, all impressive.

No better criticism can be offered in these columns than to quote the Indianapolis Star, which said: "Stuart Walker's dramatic version of The Book of Job is an achievement in the things of the theatre, memorable and unique. It is reverent and awe inspiring in spirit and quickening and satisfying in sensuous beauty as few more pretentious productions have succeeded in being. Every seat is filled for the slow rising of the curtain on a darkened stage. A daring handling of lights gives an effect unreal but appropriate and figures seem sculptured in light on shadow and, intermittently, strains of music intensified the moving passages, all well timed to an artist's eye and the production." The four plays given Saturday evening were also well received and offered variety, George Sommes showing a different dramatic ability in the Gods of the Mountain. The Portmanteau Theatre Players, instituted by Stuart Walker, are here under the Alice Seckels management.

THE CLAVILUX TO COME TO SAN FRANCISCO

The Clavilux (Thomas Wilfred, inventor) is to be shown in San Francisco for the first time under the auspices of the National League for woman's Service in its new role of the Women's City Club. Two performances will be given on Saturday evening, March 15th, in the Colonial Ballroom of the St. Francis Hotel.

The Clavilux is controlled from a keyboard like an organ, but the product is not sound but light—"a soundless composition of color, form motion," which is thrown on a screen. The infinitesimal plays in rhythm to the eye in these media, as music is played to the ear. The result is a great and new art, perhaps "the most spiritual and radiant art of all." A strange, fascinating and beautiful new thing. Further announcements will be made concerning the performances before they occur.

The next artists to follow on the Elwyn Series will be Mario Chalmers on March 20 and Reinald Werrenrath on March 28 at Scottish Rite Hall. Tickets for all Elwyn attractions on sale at Sherman, Clay & Company.

THE PRIX DE ROME

AMERICAN ACADEMY IN ROME
101 Park Avenue, New York, N. Y.

Editor Pacific Coast Musical Review:

Dear Sir:—The annual competition for the Prize of Rome in musical composition is an event of national interest, and the American Academy in Rome is seeking the best talent in the country to enter that contest. To assist the Academy in this worthy enterprise will you please publish the following announcement in an early number of your valued journal? It would also be esteemed as a favor if you would bring this opportunity to the attention of any qualified composer of your acquaintance. For this service I thank you in advance in the name of the Academy.

Sincerely yours,

ROSCOE GUERNSEY, Executive Sec'y.

Prize of Rome in Musical Composition

The American Academy in Rome has announced its fourth annual competition for a Fellowship in musical composition. This Prix de Rome, which is to be known this year as the Frederick A. Juilliard Fellowship, is open to unmarried men who are citizens of the United States. Candidates must file with the Secretary of the Academy not later than April 1st two compositions, one either for orchestra alone, or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modifications of it. A sonata for pianoforte or a fugue of large dimensions will be accepted, but songs and piano-vocal pieces will not be considered.

The winner will have the privilege of a studio and three years' residence at the Academy in Rome, with opportunity for six months' travel each year to the various musical centers of Europe. He will receive an annual stipend of \$1000 and an allowance not to exceed \$400 a year for traveling expenses.

Manuscripts should bear, not the name of the composer, but a pseudonym. Circular giving further detailed information, and an application blank may be obtained from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

UNITED STATES CIVIL SERVICE EXAMINATION

The United States Civil Service Commission announces the following open competitive examination:

Receipt of applications will close February 26. The examination is to fill a vacancy in the Indian Service for duty at Haskell Institute, Kansas, at an entrance salary of \$760 a year, plus the increase of \$20 a month granted by Congress, and vacancies in positions requiring similar qualifications. In addition to the salary named above, appointees were also allowed furnished quarters, heat, and light free of cost.

The duties are to organize and train mixed choruses, quartets and vocal soloists, and to give vocal lessons and instrumental lessons, particularly on the piano.

Competitors will not be required to report for examination at any place, but will be rated on their education, training, and experience. Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. Civil Service Examiner at the post-office or custom-house in any city.

THE KANSAS CITY CONSERVATORY OF MUSIC

The Kansas City Conservatory of Music reached another mile post in its career when it increased its Board of Trustees from 27 to 50 members for the school year 1922-23, and secured a list of the leading men and women of Kansas City, who raised a guarantee of more than \$50,000 for its support.

This institution was started as a private organization by its president and founder, John A. Cowan, who began his activities in this city in 1909. In 1918 the Conservatory was given to the city by Mr. Cowan and a Board of Trustees elected, of which Walter S. Dickey was the chairman. Mr. Dickey has been interested in the clay products industry of the country in a very large way. He is the owner and editor of the Kansas City Journal-Post, and has supported all educational and philanthropic movements of note in Kansas City. The Kansas City Conservatory of Music has more than trebled its faculty and student body during his term of office, which expired in June, 1922, when L. R. Marcell was elected chairman of the board. Mr. Dickey, because of his many activities, retired as chairman, but remained a member of the Board of Trustees and is ably supporting the institution.

Mr. Marcell, the new chairman, is one of the successful oil men of the Western States. He is the president of the White Eagle and Refining Company, a \$15,000,000 corporation, and one of the progressive organizations of its kind in this section of the country.

SELBY C. OPPEHEIMER
ATTRACTIONS



The
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And full information obtainable at Sherman, Clay & Co., Kearney and Sutter Sts., San Francisco, Calif.

Mr. Marcell might be termed one of the western "go-getters." He is a self-made man; has organized several companies which were successful, and with Mr. Marcell's experience and the support of the trustees, the faculty and the Woman's Auxiliary, consisting of some 75 members with Mrs. Hal Gaylord, president, Kansas City will have an organization that will be one of the outstanding musical institutions of the country. Mr. Marcell is not only giving financial support to the Conservatory, but is devoting much personal attention to its development.

The enrollment at the Conservatory this year shows an increase in excess of 30 per cent over the opening of the school year of 1922 and 1923.

PAVLOVA IN OAKLAND

Oakland, January 28.

Chiefly, of course, we walk. Sometimes we run, from choice or necessity! Less frequently, and with such grace as our years, and the terpsichorean fashions of 1924 permit, we dance. But after seeing again the still incomparable Pavlova we long for a new phrase in which to describe her art. It is so ethereal, so spiritual, so almost complete a submergence of corporeal effort in the expression of emotion, that there has not been found a term for it. Pavlova has been coming to us for years, always bringing new magic, for which we have not yet discovered an adequate name.

There was not a vacant seat, nor an unoccupied foot of the permitted standing room at the Auditorium Opera House on Tuesday night, January 22nd. With that knowledge of her public which has always distinguished Miss Pavlova, and which has become even more sure as her experience has widened, this manager was able to give us on this side of the bay two of the same programs which were presented in San Francisco, and which have already been reported in the Pacific Coast Musical Review.

Not greatly accustomed to pantomime in this country we yet found no difficulty, so exquisitely trained in the pantomimic art are Pavlova and all her satellites, in understanding such a "plot" as The Magic Flute was planned to set forth. The Russian wedding piece was wonderful—as, indeed, are all Pavlova's presentations—by reason of its colors, in mass, and singly; and besides this ballet furnished us with some details of Russian folk-lore and customs. The various divertissements which followed, displaying the skill of many members of the company as well as of Pavlova herself, furnished keen delight.

The naivete of the two longer ballets was in a large measure responsible for the utter enjoyment felt by the audience. That childlikeness, superimposed upon an art which only the most rigid and constant and long-continued practice could bring to consummation, is one of the wonders of the Russian ballet, as exhibited by Pavlova and her associates.

The orchestra, conducted with great skill by Theodore Flier, gave exactly the right emphasis to everything on the stage. ELIZABETH WESTGATE.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4298

NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

SAN CARLO OPERA COMPANY

Capacity houses have greeted the San Carlo Opera Company on each of the seventeen extraordinary performances presented to Los Angeles music lovers during the past two weeks. Alice Gentile in Carmen was the opening-night attraction and a gala occasion it was, with a well balanced company of good singers and well schooled histrions and an audience amazingly cosmopolitan. As Carmen, Alice Gentile imparted a vivid portrayal of the ruthless coquette and displayed her splendid rich voice to advantage. Beauty of tone, depth of feeling and an extensive range mark her vocal equipment and her acting leaves no trace of the real Alice Gentile for she lives the character of the opera as she sings.

Manuel Salazar, while at first did not give a pleasing impression as Don Jose, proved to be a fascinating lover in the Tavern scene and his voice showed more richness and warmth as the opera progressed. The appearance of the Toreador, Mario Valle, was greeted with much and well deserved applause. He not only sings well, but acts with freedom. As Micaela, Louise Taylor showed ability and disclosed a sweet voice. Pietro de Biasi as Zuniga, Francisco Corti as Doncino, Anita Klinova as Mercedes, Joseph Miller as Morales filled their roles admirably. The ballet did acceptably though following as it did on the heels of the incomparable Pavlova's engagement here we found many flaws which the average public, of course, does not observe closely. Conductor Carlo Peroni's appearance was the signal always for tremendous applause, which he well merited at each performance. The Aida performance was made memorable by the singing of Bianca Saroya in the title role, who was heard last September in the same opera at the Hollywood Bowl. Sharing honors with Saroya, Mario Basiola disclosed a high baritone voice of lovely quality and gave a vivid impersonation of Amonasro. The role of Amneris was admirably done by Stella Demette. Her voice is full, smooth and warm. Pietro de Biasi as Ramfis, Francisco Corti as King, the chorus and orchestra gave adequate support throughout.

Alice Gentile proved to be a stately Tosca in the opera of that name and scored high as Santuzza in Cavalleria Rusticana.

Next to Alice Gentile, Mario Basiola seems to have made the greatest impression on Los Angeles audiences. He displayed real artistry and splendid musicianship and perfect understanding of the parts he performed. As the jester in Rigoletto he was a sensation.

Haru Onuki appeared in Madame Butterfly, supported by Gaetano Tomasi in the role of Pinkerton. Both are artists of no mean ability. Louise Taylor made a charming Nedda in Pagliacci, while Manuel Salazar proved a success in the Canio role. Mario Basiola continued to hold his enviable place in the esteem of his hearers in the role of Tonio.

In Faust, Demetrio Onofrei won much praise for his work in the title role. Saroya made a charming Marguerite.

Fortune Gallo is to be commended on the splendid successes he has had in the past several years with his now famous touring opera company, and to George Leslie Smith, local impresario, we extend our congratulations for the success of these seventeen memorable performances.

MR. STEWART TO TRAIN SONG LEADERS

As a result of the community music conference held Monday evening, February 4, at the University of Southern California, a community music class for the community service department of the Extension Division of this institution to encourage community music programs with community singing and other features at the university. It is planned to use the membership of the community music class for the training of leaders under the direction of Alexander Stewart as the organizing nucleus for this movement.

In this work the university will have the co-operation of the Civic Music and Art Association of Los Angeles, which is planning to inaugurate community music programs in the various neighborhood sections of the community where these are not already organized. Further details regarding this plan will soon be announced by Miss Nadine Crump, director of the community service department of the university.

At the conference February 4 the community music movement in its various phases was discussed in addresses by Dr. Sigmund Spaeth of New York City, one of the national leaders in the community music field; Mrs. J. J. Carter and Alexander Stewart. Community singing and a group of vocal solos by Miss Elizabeth Mottern of the College of Music, U. S. C., accompanied by Miss Ena McNeill, were features of the program.

LOS ANGELES OPERA ASSOCIATION LAUNCHED

Los Angeles is to have its own Opera Association: Los Angeles is to produce grand opera on the scale of the Metropolitan Opera Company of New York; Los Angeles and Santa Francisco are to get together on an undertaking of great importance to the entire State. These are the main points contained in an announce-

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ment made last night that the Los Angeles Opera Association has been organized with Judge Benjamin F. Bledsoe as its president and a long list of representative people as its founders.

Working quietly for nearly three months, the executive committee has already under contract fourteen great opera stars, including ten from the Metropolitan Opera Company of New York, two from the Chicago Opera Company and one from the La Scala Opera Company of Italy. At a cost of more than \$20,000 for five performances, these artists will be announced in a few days. Besides Judge Bledsoe on the executive committee are George J. Major, Alexander Bevan, George Leslie Smith and Merle Armitage, who will act as business manager for the association.

"Credit for the enterprise falls on the shoulders of Gaetano Merola, opera conductor and director of national fame, who for the last two seasons has produced in San Francisco opera almost equal to the scale which will be given here this year. Upon the suggestion of Merola, who will conduct the Los Angeles opera, was the local association formed," said Armitage.

Through Maestro Merola, San Francisco will co-operate with Los Angeles to the benefit of both cities, and will make it possible for both cities to have an annual operatic season on a scale not attempted anywhere except at the Metropolitan Opera House in New York City.

The chorus of the contemplated season already is training under the direction of Alexander Bevan, who will be artistic director of the company. Operas to be given are: Andrea Chénier, Manon, Traviata, Romeo and Juliet and Rigoletto. William Tyroler will be assistant conductor and chorus master. The season of five performances which are to be given will commence about October 6th at the Philharmonic Auditorium.

POP CONCERT A SUCCESS

What proved an unusually interesting program was given at the Philharmonic Auditorium by the Orchestra on Sunday afternoon, when popular numbers of the highest order were set before the capacity house in exquisite taste by Conductor Walter Henry Rothwell.

Foremost in the order of program was the Military March, Op. 39, No. 1 (Elgar), followed by Ballet Music, Op. 26 (Schubert) and the Arensky Suite, Silhouettes, Op. 23. The La Coquette of the latter suite met with decided favor and was repeated. Two parts of the Nutcracker Suite (Tchaikovsky) were received with such hearty applause they were repeated: "Danse de la Fee-Drage" and "Danse des Mirlitons." Descriptive and tremendous was the rendition of Vincent d'Indy's Le Champ de Wallenstein, Op. 12, No. 1.

Elinor Marlo, mezzo-soprano, formerly of the San Carlo Grand Opera Company, was soloist on this delightful occasion. She sang two big numbers. Her clear, full tones and wide range were displayed with excellent taste in the Benberg aria, "La Mort de Jeanne d'Arc," which music calls for elegance in style. Habanera from Carmen (Bizet), always a favorite, was enthusiastically received with applause amounting to an ovation. Miss Marlo has a delightfully assuring manner and displayed much artistic ability.

The Woman's Lyric Club has secured two well-known soloists, formerly prominent in musical circles of Los Angeles, to appear at its second concert, which will be given at Philharmonic Auditorium on the evening of February 29. Marie Tiffany, soprano of the Metropolitan Opera Company, and Sigmund Beel, noted violinist, who for many years was concert master of the Los Angeles Symphony Orchestra. This is the twentieth sea-

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3201 S. Figueroa St., Los Angeles Phone Main 2190son of the Woman's Lyric Club, which gives three con-
certs each year, besides making a number of profes-
sional tours. J. P. Poulin will again direct this, the
second concert for this season, and the well-known
accompanist, Mrs. M. Hennon Robinson, will be at the
piano.Miss Eloise Aten, promising young soprano, left Los
Angeles February 8 with her mother to make their
home in San Mateo, where she can continue her vocal
studies with her former teacher, Mme. Mazel G. Pan-
kake, who is opening a school of voice art in San Fran-
cisco. Miss Aten is the daughter of Ira Aten, president
of Irrigation in Imperial Valley. Mrs. Aten is a promi-
nent club woman of this city.The Matinee Musical Club had a special treat at their
last meeting in the appearance of Yosie Fujiwara, Japa-
nese lyric tenor, who is conceded to be one of the best
vocalists of his country. He was assisted by Madame
Tacko, Mitrura, contralto, and Sadamu Xyuei, violinist.
Miss Vera McLean was the accompanist of the after-
noon. Much interest is centered on the management of
the Matinee Music Club because of the fact they pay
their entertainers, even the club members, who partici-
pate on a musical program, for as Mrs. Spencer Kelley
says: "We pay for our hall, our lights, our janitor, our
piano tuner, why should not the artist who furnishes us
our entertainment be paid?"Grace Woods Jess, renowned for her exquisite folk song
interpretations which she sings in costume, has re-
turned to Los Angeles after a most successful four
months' concert tour of the western, middle west and
eastern states. Her unprecedented success at each con-
cert in Canada resulted in numerous re-engagements in
the north as well as many throughout the United States.
Miss Jess' search for new material and ideas carried
her to New York City, where she spent several weeks
coaching and attending musical attractions. Raymond
McPeeters, one of Pasadena's first rank pianists, ac-
companied Miss Jess on her tour.John Smallman, well known baritone and teacher, will
present two of his advanced pupils in recital at Chick-
ering Hall on February 29 at 8:15. Miss Frances Haynes,
possessor of a beautiful contralto voice, and George
Gramlich, tenor, who is now singing in the prologue of
the Ten Commandments at the Egyptian Theatre, will
share jointly in presenting what promises to be an in-
teresting program such as Mr. Smallman's students in-
variably give.Mme. Blanche St. John Baker, one of Canada's foremost
pianists and teachers, has opened a Los Angeles studio
at 1112 Victoria Drive, where she is rapidly gathering a
promising class of students around her. Several pupils
from her former home, Vancouver, B. C., have already
followed Mme. Baker to Los Angeles and several moreare planning to come to study with her in her new sur-
roundings. This fact bespeaks a splendid following and
attainments above the average as a teacher.Miss Winifred Hooke, well known to Los Angeles audi-
ences for her artistic playing and excellent musician-
ship, was heard to excellent advantage recently when
she appeared at the first piano in the orchestral num-
ber with two pianos by Saint Saens with the Philhar-
monic Orchestra last week. This number (Le Carnaval
des Animaux) is extremely difficult and requires an
alert mind as well as nimble fingers to perform. Miss
Hooke, being fully equipped with these requirements,
gave a splendid rendition of her part on this program
and well deserves the admiration her many friends
have for her. The perfect ensemble was an outstanding
feature of the work of the two pianists, Miss Hooke and
Alexander Karmbach, together with the orchestra, under
Conductor Rothwell.On February 12, San Diego music lovers were privi-
leged to hear this same number with Miss Hooke at the
first piano. It is reported she was received with
tremendous applause by a large and discriminating
audience.Mme. Emma Loeffler de Zaruba, prominent in musical
circles of Los Angeles, presented an interesting pro-
gram at her residence studio, 503 South St. Andrews
Place, last week for the benefit of the Los Angeles
Music School Settlement. This school, by the way, is
doing a decided creative work in a locality where music
is much needed and at a very nominal cost to the
pupils. There is great need for more determined work-
ers to put the drive for a thousand members "over the
top." On this interesting occasion at Mme. de Zaruba's
many of the best known musicians gave of their talent
to make this a delightful success. The program was
divided into two sections, the first part being given by
young artist pupils, including the Carlo concert quartet,
Lois Puttitz, violin pupil of Calmon Luboviski, Helen
Heath, danseuse, and Master Maurice Murphy, violin-
ist. May MacDonald Hope, well known as the founder
of the Los Angeles Trio, opened the second part of the
program. Others who participated were Albert Teaster,
French pianist, Jean Sampolis, reader, Hallette Gilbrete,
pianist-composer, Leonore de Lara, danseuse, Ione
Hamilton, Marenk de Kerekjarto, pianist, Mrs. Guy
Tush, accompanist, and Mme. de Zaruba. Carrie Stone
Freeman gave a brief authoritative expose of the unique
work of the music school settlement.Edna Grace Cook's piano pupils have given a series of
three recitals within the past month. None but those in
the lower grades played on the first program. The mod-
erately advanced gave the second recital, while only
advanced pupils appeared the third night. On all three
occasions the pupils did exceptionally good work, there-
by reflecting much credit on their instructor.At a recent date Rachel Masterson—an advanced
pupil studying under Mrs. Cook—appeared as piano
soloist before the South Side Ebell Club. Her numbers
chosen not only to display her wonderful technic but
rare interpretive ability as well, were wonderfully
well received and brought forth much favorable com-
ment. Miss Masterson has obtained practically her
entire musical education under Mrs. Cook's tutelage
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The assisting artists appearing at the student recitals previously mentioned were Alfred L. Starck, haritone, and Clyde H. Cooke, tenor. These artists were heard in solos and duets and added much to the artistry of the recitals. The following appearing in the recital given on the advanced night of February 5: Lorraine Schold, Grace Wilkinson, Eva Cane, Ralph Crawford, Maxine Bruffett, Ruth Crawford, Willie Mae, Vesta Howard, Ruth Englehorn, James Young, Marlon Freeland, Dorothy Cook, Ruth Rochard, Elleen Rogers, Louise Lincoln, Julia Jones, Rachel Masterson, Clyde H. Cooke and Alfred Starck.

CALIFORNIANS WITH NATIONAL REPUTATIONS

Clarence Gustlin Meets Distinguished Artists Who Have Gained Recognition at Home and Abroad—Progress of Music Club Movement

BY CLARENCE GUSTLIN

(Vice Chairman of Publicity, National Federation of Music Clubs)

The Pacific Coast Musical Review takes pleasure in publishing the following letter received from Clarence Gustlin, Vice Chairman of Publicity of the National Federation of Music Clubs, who has been in New York for the last few months:

New York, January 21, 1924.

Mr. Alfred Metzger,

Editor Pacific Coast Musical Review,
San Francisco, Calif.

My dear Mr. Metzger:

On more than one occasion since my arrival here in November to attend the board meeting of the National Federation of Music Clubs I have wished for an opportunity to write you of various unique musical experiences enjoyed, or possibly not altogether enjoyed, as in the case of a recent program given by the International Composers' Guild. I shall avoid more than just this reference to that event as the remembrance of it is sufficient to rouse one to a state of vehemence and passionate expression.

A considerably pleasanter occasion transpired today, however, when I had the pleasure to have luncheon with Messrs. Howard Hanson, Ashley Petts, Vincent Jones, Lamar Stringfield and Charles McIride. Mr. Hanson, as you doubtless know, is back from the American Academy at Rome for a few weeks to supervise and direct the performance of several of his symphonies by several of our leading orchestras. We all greatly enjoyed hearing of his work and experiences abroad and are looking forward to hearing his "North and West" played by the New York Symphony on February 3rd.

Following his recent return from a successful Western tour Mr. Pettis will give a recital at Aeolian Hall on February 8th. Mr. Jones is meeting with his customary pedagogical success, having harmony and composition classes both here and in Philadelphia. It is gratifying to know that these California musicians are winning deserved recognition here and making a conspicuous place for themselves in the musical world at large. There are already strong indications that the tide of musical genius and ability will increasingly flow eastward and that there will be no longer a free flow of talent in its creative and interpretive quality typical of the great West itself. Immeasurable credit for these circumstances are due to our Western musical press which has so strongly championed the native artist, fought conditions which have had a tendency to retard, and for just recognition of his achievements.

The season in New York I have found of great profit and stimulus to me personally. Many valuable contacts and associations have been formed, thanks principally to my official connection with the National Federation of Music Clubs whose undertakings I count it a privilege to serve. Unfortunately the New York State work is not as solid or efficient in its organization as is our own, but it is to be hoped that the club leaders and their co-workers will soon grasp the vision of their opportunity and duty to participate in this great national movement for promulgating the benefits and blessings of music and attain the position of leadership which they logically should occupy.

I shall return to California in time to attend our State convention at Berkeley April 27th-30th, and in time also, I hope, to help awaken the proper interest among our Southern California members which shall assure the sending of a large delegation. We are confident of having a most successful and profitable convention. Nothing, you may have an opportunity to notify you sooner about sending my Review directly to me here, care of Great Northern Hotel. I miss its interesting and new pages very much. Will you please take the trouble to make this change of address?

With very increasing interest in all your undertakings in the New Year, and with kind regards, I am

Very sincerely, CLARENCE GUSTLIN.

EDOUARD DERU AND ELLEN EDWARDS

The Greek Theatre management announces a concert by Ellen Edwards and Edouard Deru on Wednesday evening, February 20th, at the Wheeler Hall Auditorium on the campus of the University of California. Miss Edwards, the distinguished pianist, is very well known in California. She recently appeared with the San Francisco Symphony Orchestra where she was accorded a very enthusiastic reception. Mr. Deru is a newcomer in San Francisco and is associated as a concert master of the newly-formed California Music League. Mr. Deru comes to California directly from Brussels where he was violinist to the King and Queen of Belgium. His concert at the Wheeler Hall Auditorium will be his first public appearance in this part of the world.

A NEW CONCEPTION OF TECHNIC

By Karl Rackle

(First Paper)

It is a common habit of mind to think of technic as a detached element of a pianist's equipment, as if it resembled a merchant's stock-in-trade, and was to be displayed by the artist as the merchant displays his wares. We hear it said of a pianist that his technic is good but I do not care for his interpretation. And the student practices away at scales and arpeggios, frequently racing through them as fast as he can (or faster), with the idea that as soon as he can play them sufficiently fast he will only have to apply his dexterity to the Sonata Appassionata and the Symphonie Endless in order to be a finished artist. It is misleading to think in such a separate way. Technic is an intimate and inseparable part of interpretation and should not be divorced from it. The two should be developed together. Every composition presents special problems and requires its own technic. The pupil who sets about solving the problems presented in a composition is aiming directly at the goal, whereas one who spends hours doing scales and "technic" with the notion that he is preparing himself for performance is wasting much time. Of course, time is wasted on compositions if they are merely run through in a superficial way without really recognizing the problems involved; and likewise it is possible to practice scales and "technic" in such an ineffective manner as to derive much benefit therefrom.

The hands require special training, and for this purpose certain finger exercises are indispensable. The training of the hands should emphasize, not speed and dexterity, but the freedom and strength of all the fingers and muscles of the hand and arm. If freedom and strength are attained, speed and dexterity will take care of themselves. In these papers I should like to point out how technic may be developed in the line of interpretation, and to indicate a few exercises for the hands and fingers calculated to effect their complete development. The pianist of the present day is a pianist is based on tone and not on velocity, as so many imagine. My next paper will deal with tone as the basis of technic.

CAROLINE SMITH AFTER ARTISTS

Of course soloists could be selected and contracted for in the ordinary way by mail but this would not be characteristic of the business sagacity and thoroughness of Mrs. Caroline E. Smith, the highly successful and efficient manager of the Southern California Philharmonic Orchestra of Los Angeles. With the dates of the concerts to be given by the Philharmonic Orchestra next season decided on, Mrs. Smith left for Chicago, New York, Boston, Philadelphia and Washington this week to personally hear and select the soloists who will be chosen for appearances with the Orchestra during the season of 1924-1925.

This trip east, with its consequent opportunity of being on the ground early with the resultant wide choice of artists possible, is thoroughly in keeping with the policy inaugurated by Mrs. Smith in her management of the Orchestra and that taking time by the forelock and personal attention to the many varied business affairs incident to the conduct of a great institution of this kind has proven eminently successful is best illustrated by the increasing attendance and enthusiasm of the audiences that have heard the concerts this season, both in Los Angeles and the many other Southern California cities that are privileged to have this great organization appear before them.

Then too the widespread recognition and appreciation of the Philharmonic Orchestra, its work and worth to Los Angeles and Southern California in general may be judged to some extent from the action of the Los Angeles Realty Board awarding its annual service watch for 1923 to W. A. Clark, Jr. its founder and sole proprietor, as "the Angeles most useful citizen" and the organization of many allied committees have for their sole object the furthering and broadening in every possible way of the sphere of influence of the Orchestra and insuring that the total available seating capacity shall be used at all times, and to the end that the cultural and educational possibilities of the Orchestra may be realized to the fullest extent.

The Philharmonic Orchestra of Los Angeles has made far greater strides in the little more than one season which has passed since the appointment of Mrs. Caroline E. Smith, than in the entire life of its existence prior thereto, and with all this progress, Mrs. Smith has accomplished the apparently impossible feat of raising the already high artistic excellence of the performing personnel and at the same time making most substantial reductions in the inevitable deficits which always accompany the maintenance of such an organization.

Los Angeles and all Southern California is to be congratulated that Mr. W. A. Clark, Jr., has so wisely chosen for the management of this "great adventure in idealism" this truly remarkable woman.

Maria Ivogun, the distinguished diva, who has created some of the most notable coloratura roles in modern German opera and who is one of the most famous Mozart interpreters, is to appear here at Scottish Rite Hall in recital on Friday evening, February 29, under the management of the Elwyn Concert Bureau, and as soloist with the San Francisco Symphony Orchestra on the afternoon of February 22 and 24 at the Curran Theatre.

New York Musical Review

BY ANNA SCHULMAN

The Metropolitan Opera continues to dazzle with its brilliance. Among the novelties this week were La Habenera in French by Raoul Laparra, in two acts, and I Compagnoni in Italian by Primo Riccitelli, in one act. The leading roles in the former were sung by Easton and Danise; in the latter by Rethberg and Gigli. Both features were attractively set in beautiful scenery and were well received by the audience. The remainder of the week witnessed two beautiful performances by Jertza in Thais and Fodor; Boris and Gigli were heard in L'Amore dei Tre Re by Montemezzi, in whose honor the opera was given; Die Walkure was presented with Matzenauer, Rethberg, Laubenthal and Whitehill; Carmen, with Easton, Fieta and Mardones; Maria, with Alda and Gigli; Boris Godunoff with Chailin.

The Philadelphia Orchestra, greeted by a large audience, gave a concert devoted to the work of Josef Hoffmann. He played his own piano concerto, a very brilliant work, some modern piano pieces and a "chromatic" for piano and orchestra. The orchestra performed with perfection, and as for Hoffmann, it goes without saying that his work was of the highest order.

Heifetz, at his first concert of the season, was received with the usual wild enthusiasm. It matters not how often he appears here—he crowds the house and his fans are enraptured with his playing. He left immediately for the Pacific Coast.

Rosenthal gave his second piano recital of the season and again astounded the audience with his colossal technique. Not satisfied with the length of the program, the audience stormed the stage and did not leave until after the ninth encore.

Dohnanyi, the eminent Hungarian pianist, devoted part of his program to works of his own. They were very interesting and his rendition of them made them thoroughly enjoyable. The balance of the program was given in a very masterful way, with the dignity and poise peculiar to him.

Orchestraally speaking, this week was a busy one for New York. The Philadelphia, under Henry Hadley, gave four concerts, with Zimbalist, John Powell and Bauer as soloists, also one concert with Von Hoogstraeten conducting and Morini as soloist. The State Symphony, under Joseph Stransky, gave two concerts, with Reinhardt and Baesso as soloists. The New York Symphony, under Damrosch, gave two in pairs of concerts, the third of the Beethoven cycle. Albert Spalding, the American violinist, was soloist at the first of these, at the second, Samuel Dushkin, Russian violinist, made his debut in America. The Boston Symphony, with Monteaux conducting, added one more to the already large number of orchestral concerts. Jacques Thibaud was soloist.

Geraldine Farrar was greeted with such enthusiasm that it would scarcely have mattered had she not sung. Her appearance, her smile, created a furor. Nevertheless, not all the external glamor in the world could dim the beauty of her voice.

Among the other artists heard this week were: Marie Ivogun, soprano of the Chicago Grand Opera Company; Marguerite d'Alvarez, contralto; Hutchison, Herma Neeth and Friedberg, pianists; Louise Homer and her daughter, contralto and soprano, respectively; and Huberman, violinist.

The California Federation of Music Clubs, of which Mrs. Lillian Birmingham is the president, gave a grand concert during Music Week which took place at the Civic Auditorium on Tuesday evening, February 19. The event was: The Minetti Orchestra, Pacific Musical Society, San Francisco Musical Club, California Club Choral, Allied Arts Club Music Section and San Francisco Teachers' Association. The following program was presented: March Triumph (Creole Kriens), Adagio (Vieuxtemps), Harriet French, soloist, Minetti Orchestra, Mr. Giulio Minetti, Director; Musetta Waltz (Puccini), Solveg's Song (Grieg), May Morning (Manney), Miss Zelia Valsade, Mrs. Cecil Hollis Stone at the Piano, Pacific Musical Society; Elwyn Op. 16, No. 6, Nocturne F Sharp Major, Falconaise Op. (Chopin), George Kruger, San Francisco Music Teachers' Association; Spring (Henschel), Le Papillon (Fouadrian), Who Knows (Stickles), Mrs. Charles William Camm, Mrs. Cecil Stone at the Piano, San Francisco Musical Club; Capri (C. O. Bassett), Volga, Bonanza Song (Victor Harris), Mrs. Richard Revalk, Soloist, California Club Choral, Mr. Homer Henley, Director, Elsie Young Maury at the Piano; Ave Marie (Schubert-Wilhelm), From Candace (Samuel Gardner), Miss Alice G. Poyner, Mrs. Cecil Stone at the Piano, San Francisco Musical Club; Aria from Elijah (Mendelssohn), Lift Thine Eyes (Logan), George E. Cochrane, Miss Gladys Boys at the Piano, Pacific Musical Society; Over the Steppes (A. Gueden), Morning Hymn (G. Henschel), Mrs. Robert Alexander, Mr. James Gallet at the Piano, Allied Arts Club Music Section; Waltz—Tales from the Vienna Woods (Strauss), Minetti Orchestras, Mr. Giulio Minetti, Director.

MUSICAL BLUE BOOK of CALIFORNIA

NOW BEING PREPARED FOR PUBLICATION

The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

Editor Musical Blue Book of California
801 Kohler & Chase Building
San Francisco, Calif.

ROSENTHAL SYMPHONY SOLOIST

(Continued from Page 1, Col. 2)

majestic in the highest degree. Evidently the audience agreed with us for the applause at the end of the two movements was spontaneous and unanimously hearty. Mr. Hertz was asked to how again and again and the audience would not rest until the entire orchestra responded to the ovation.

Strauss' Don Juan is one of the master's earlier work, but it is one of our favorites. It is so obviously energetic and emotional, so evidently descriptive of the characteristics which one applies to the character that one needs no program notes to understand what Strauss is driving at. We never tire of listening to Mr. Hertz conduct this work. He gets every ounce of programmatic meaning from the score and the orchestra, having played the composition frequently, is now so familiar with it that the various groups of instruments attend the great difficulties with technical and tonal ease.

On this occasion Moriz Rosenthal, the eminent virtuoso, made his first San Francisco appearance during many years as soloist in the Tschakowsky Piano Concerto No. 1. Evidently the audience in personal appearance and in his great technical brilliancy has this master of the pianoforte lost any of his skill and craftsmanship. Rosenthal has always been one of our favorite pianists, and while there are some who regard his mode of playing at times somewhat explosive we have never found this to be contrary to artistic or musical principles. There must be different types of artists in the world. If every artist played exactly to one individual's taste then concerta would become most monotonous and insufferably one sided affairs. We do not belong to those people who wish a forte or fortissimo subdued to a degree where the tone quality of the piano remains soft and velvety. We believe that a composer would not mark his work with climaxes if he intended the artist to hold back the power of his muscular expression.

We gladly discovered in Rosenthal's interpretation of the Tschakowsky Concerto a blending between pianist and orchestra such as we have never observed before. Then, too, Rosenthal plays with an accuracy of technical skill that is

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positively astounding and to be marvelled at. He is a veritable giant of the pianoforte and stands out as a commanding figure among the greatest pianists of the age. While Rosenthal is able to invest his interpretations with a fire and virility such as no other pianist obtains, he at the same time, is able to create poetic effects of decided grace and delicacy.

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DOHNANYI POETIZES AS COMPOSER-PIANIST MEROLA REPORTS ON GRAND OPERA SEASON

Famous Hungarian Virtuoso and Creative Artist Receives Great Ovation From Music Lovers Who Crowd the Spacious Scottish Rite Auditorium—Members of Chamber Music Society Prove to Be in Excellent Artistic Condition

BY ALFRED METZGER

Those who prefer gentleness to ruggedness in pianistic interpretation took a great fancy to Erno von Dohnanyi at the Scottish Rite Auditorium last Tuesday evening when the spacious auditorium was crowded to the doors with one of the most enthusiastic audiences ever assembled at any of the concerts of the Chamber Music Society of San Francisco this season. Mr. Dohnanyi is above all a lyricist on the instrument. He seems to fondle the "soft pedal" almost continuously, and even with the cover of the piano entirely removed his interpretations, rarely, if ever, passed the mezzo forte notation. So at least it sounded to our ears. We are not making these remarks in any spirit of criticism. There is no means by which it can be determined whether a pianist should play loud when the scores are marked forte or fortissimo. The degrees of these notations must be determined by taste. Personally we would have liked occasionally to hear a really virile passage and an occasional climax in the Beethoven number. Mr. Dohnanyi interpreted Beethoven like his own composition, mezzo forte almost throughout.

Of course there must be a certain degree of repression in the interpretation of ensemble works. The piano must blend and should never predominate. Nevertheless there are times when repression appears to be contrary to the spirit of a composition and at such times those of us who prefer virility and vitality in spirited phrases become disappointed when an artist insists upon caressing the keys instead of obtaining from the instrument a powerful tone. But, as we said before, these are matters of taste and not of technical shortcomings. Speaking from the standpoint of technical skill Erno Dohnanyi is brilliantly equipped. His runs ripple forth with purity and ease and his octave playing is a delight to behold. He is a virtuoso of the purest type and a musician whose careful and painstaking adherence to accuracy is in sympathy with his "lyric" attitude in piano interpretation.

This delicacy of execution was especially effective in the Scherzo movement of the Beethoven Sonata and in his own work, Piano Quintet in E flat major Op. 26 of which composition, by the way, he gave us a different version from that other artists we have heard. Temperamentally Dohnanyi is poetically inclined both as executive and creative artist and as a poet is a delight to those who revel in the delicacies of musical interpretative art. In the Sonata Mr. Dohnanyi had as associate artist Walter Ferner, the cellist of the Chamber Music Society of San Francisco, who has grown artistically very much since his first advent in this city. On this occasion he surpassed all previous efforts. His fine flexible and rhythmic hooked in an exceptionally effective mode of phrasing and a vitality that gave authority to his playing contributed greatly to the enjoyment of the audience in the performance of this famous Sonata. It was truly a masterly reading of the work by both artists.

The four members of the Chamber Music Society of San Francisco, combined to give a very authoritative interpretation of the Dohnanyi Quintet in conjunction with the composer pianist. The composition is delightfully piquant and essentially atmospheric. It is devoid of strong contrasts, but presents certain well defined shadings and tone color ef-

fects which the pianist as well as the string players brought out with splendid results. Specially enjoyable was the moderato movement with its broad phrases. Notwithstanding the breadth of these themes Dohnanyi insisted upon repression—always holding back, never boldly exploring the heights of vigorous



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motion. And no doubt he succeeded in influencing the members of the Chamber Music Society to follow his mood. He seems to be a musician who knows what he wants and how to get it.

The large audience accorded the distinguished musician a hearty ovation which was no doubt partially due to a desire for a few extra numbers in the way of solo pieces. But the guest artist held to the usual custom, associated with chamber music recitals, not to give encores, and even the cordial attitude of his audience could not swerve him from his just determination. The program closed with a ver musically rendered interpretation of the Schumann String Quartet in A major Op. 41 No. 3. One could sense the freedom of the players as they dove heart and soul into a virile

(Continued on Page 11, Col. 1)

Executive Committee of San Francisco Opera Association Gives Distinguished Conductor a Luncheon at the Bohemian Club and Listens to Gratifying Report of Impresario's Visit to New York in the Interests of the Impending Grand Opera Season

Gaetano Merola, impresario and conductor, last week reported to the executive committee of the San Francisco Opera Association tentative plans he perfected during an operatic survey of the United States covering a period of more than a month. Merola has just returned. He is enthusiastic over the unusual

until at least 2500 charter members are listed. The life membership fee of \$50 each without further financial responsibility will make up a fund that will in season with a greater number of stars from the Metropolitan Opera, Chicago Opera Company and from La Scala, Milan, with more impressive stage mountings and enlarged repertoire. The extent of the season and the manner of presentations as well as the personnel of the artists in the leading roles will depend upon the response of the public in the formation of the enlarged association, which is a real community organization to which all persons are eligible as founders.

"Everywhere in the East the interest in better music is becoming more general and during the present season the public is patronizing opera as never before," said Merola. "Some of the results of this have been more elaborate productions, the introduction of novelties and opportunities to the lesser known artists to attain prominence, and a warmer and more encouraging appreciation of the singers who are inspired to a degree that in some cases has revealed unexpected artistry and musicianship."

"San Francisco's first season with its own opera company made a profound impression in opera circles everywhere, both among the artists and the business organizations of the great companies. It is realized that we have a permanent community opera spirit and the support of all the people of the city. Now we have no difficulty in obtaining the greatest artists and it is realized that the support by the public of the coming season will determine our future as a producing center."

"I have arranged for the appearances of more than a dozen of the most famous stars in the world and also a number of others in all departments where it is necessary to import talent. But the chorus of a hundred or more will be Californians and the opera orchestra will be the San Francisco Symphony Orchestra. The scenery will be all fresh and new and will be produced here under the directions of the best scenic artists. Our plan now is to produce ten operas during a season of about two weeks."

"Necessarily everything depends upon the public response and when we ascertain what it will be, which should be shortly, I shall announce the names of the artists and the repertoire. But you may rest assured that San Francisco will have a great deal to be proud of in the season this fall."

"One of the things that impressed those in the East most was the endorsement of the whole undertaking by the San Francisco Chamber of Commerce, in which it said: 'We commended the efforts now being made by a wide group of public-spirited men and women under the name of the San Francisco Opera Association to establish and maintain a permanent opera season in San Francisco.'"

"Mr. Gatti-Casazza, of the Metropolitan Opera Company, was especially impressed with this and with the report of the great success of last year as made to him by his stars who were here. He was very complimentary and assured San Francisco of his co-operation and extended his congratulations and good wishes for our future."

Merola will assemble the chorus shortly and begin rehearsals. He is making

(Continued on Page 11, Col. 1)

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Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

Nor is it sufficient that I simply perform as well on this occasion as on the last. Art does not stand still; neither may I. Every concert on every occasion is a new test, a new crisis, and a glorious new opportunity for me.

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This is my responsibility, to see that every concert season finds me more gracious, more responsive, more endearing than the last. And always, I hope, shall I continue to be a very human piano.

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TWENTY-THIRD YEAR

ELSA RUEGGER DIES SUDDENLY IN CHICAGO

The host of friends which Elsie Ruegger, the distinguished cello virtuoso, had in San Francisco and in California in general, were shocked last Tuesday when the newspapers published a dispatch from Chicago announcing her sudden death after only one day's illness, and in spite of an immediate operation. It was known to those who were her closest as Mrs. Edmund Lichtenstein, the wife of the distinguished violinist and conductor, who has been accompanying her during the last few years of her regular appearances on the Orpheum circuit. Prior to her affliction she contributed, to which theatrical phase of endeavor she vaueluted, unusual success. Miss Ruegger was known to the foremost cellists in Europe as well as America. She was an artist whose musical and technical accomplishments were such as to attract for her the admiration of the musical world.

attracted a year or more Mr. and Mrs. Lichtenstein resided in San Francisco, and owing to their fine personalities and invariable ability to make friends they conquered for themselves a host of admirers who became fond of both. After their residence in San Francisco they made Brussels their home, in which Belgian capital they have been residing ever since. Miss Ruggie was in San Francisco on Thursday, December 21, when she filled one of her annual engagements at the Orpheum. The noted artist was a native of Switzerland and her father was prominent in the politics of that country. While appearing at the Palace Theatre in Chicago she was suddenly stricken with peritonitis resulting in death from poisoning after eating a radish. The funeral was held on Thursday, December 22, at 10 o'clock. The funeral was held in the presence of her husband's parents in the Orpheum on Thursday, February 21. Her death leaves another vacancy among the distinguished artists that can not be filled.

PHIL HASTINGS DIES IN HIS SLEEP

Phil Hastings, one of the best known and most efficient publicity and newspaper man of San Francisco, died suddenly at his home, 1368 Fulton street, on Tuesday afternoon, February 19th. Although he had been ailing for a long time, his appearance showing signs of suffering his many friends were nevertheless shocked when hearing of his death. He was a duty up to the very end. The news of his demise reached the public. Mr. Hastings had perhaps more to do with musical activities in San Francisco up to within a few years ago than any other publicity writer in this city. Late in the nineties and early in 1900 Mr. Hastings was associated with Harry Campbell, now manager of the Orpheum, in bringing some of the most famous artists to this city. He was one of the first to create the public for the concert. He was affiliated with the Tivoli Opera House for a number of years and later did excellent service with the Orpheum.

In later years he somewhat drifted away from larger activities, but still remained associated with some prominent musical events, specially the popular symphony concerts given at the Exposition Auditorium under the auspices of the Exposition Board. Sam Hastings played a most effective efforts was his association with the Festival Hall activities of the Panama-Pacific International Exposition. Phil Hastings knew his business thoroughly. He had a large number of friends who admired him for his conscientiousness and good nature. He was one of the most unselfish individuals I ever knew. He was kind to himself and never having anything but good to say of his colleagues and with whom he came in contact.

Hastings was born in San Francisco in 1868 and was a graduate of Lowell High School and the University of California. He was a member of the Masonic Order in

which organization he succeeded in attaining high honors. He also was a member of the Native Sons. Funeral services were held at 2 o'clock Thursday afternoon from the Masonic Temple. He is survived by a widow, Mrs. Ruby Hastings.

ARRILLAGA LEADS CHORUS OF FIVE THOUSAND

**Accomplished Students Gathered from the Parochial
Schools of San Francisco Delights Huge Audience
With Their Splendid Choral Singing**

In commemoration of the Golden Jubilee of Sacred Heart College a chorus of five thousand pupils of the parochial schools of San Francisco were combined into one huge chorus under the direction of Vincent de Arrillaga, director of the Arrillaga Musical College, to give a most impressive concert at the Palace of Fine Arts last night. Among the numbers sung by the choir on this occasion were Holy God We Praise Thy Name, Gounod's Praise Ye the Father and The Star Spangled Banner. Specially interesting to San Francisco music lovers was the musical setting to Alma Mater the words of which were written by Daniel E. Doran. This setting was specially composed by George Chisholm, one of the foremost composers now residing in San Francisco, and sung with splendid effect by the Sacred Heart College Choral Club.

The enthusiastic applause, that rewarded singers and conductor after the conclusion of each number, was evidence for the excellence of the performance. The constant attention to the vocalists and the white robes of the chorus will naturally improve with experience, nevertheless it showed itself worthy of encouragement and commendation. Mr. Arrillaga is entitled to much credit for his successful training of this large body of young people. The "Thine Eyes, by Mendelssohn and under the direction of Miss Frances Murphy, achieved excellent results. St. Peter's Academy Choir distinguished itself by singing the "Angels from Balfe's Maritana under the direction of Mr. Arrillaga. They also sang Hymn to St. La Salle with equal success.

Among the specially attractive features of this ambitious enterprise was the singing of the Hallelujah Chorus from The Messiah by the girls of St. Bridget's High School under the direction of Vincent J. Arrigla, who has been a member of the choir for many years, and though their evident enthusiasm and adaptability and the thorough training of Mr. de Arrigla succeeded in presenting a very impressive performance of this work. Raymond White, one of San Francisco's prominent pianists, accompanied the choir in the performance of the occasion by playing Widor's Toccata and Sketch by Schumann on the municipal organ with splendid effect and with a musical coloring that earned him hearty applause. The entire event was significant inasmuch as it was the first time that the choir played in a public concert, and the prevalence of adequate material for a real choral society in this city.

MARIE TIFFANY TO SING AT FORTNIGHTLYS

The regular program scheduled for the Fortnightly on Monday afternoon, February 25th, has been postponed on account of the illness of Mme. Van Ogle and the date of this program will be announced later. On Monday afternoon March 3rd, Marie Tiffany, the distinguished principal soprano of the Metropolitan Opera, will give a concert of unusual merit. The program will include Mozart arias and a number of the best known and most artistic songs by American composers. Miss Tiffany belongs to those California artists who have achieved fame in the East. She is not only a singer of marked ability with a repertoire of unusual variety, but also one of the most attractive personalities before the American musical public. The Pacific Coast Musical Review, knowing Miss Tiffany's accomplishments, feels justified to recommend her to the musical public of this city and her concert at the Colonial Ballroom of the St. Francis Hotel next Monday afternoon ought to attract the largest attendance in the history of the Fortnightly. Under the management of Ida G. Scott.

The complete program rendered on this occasion will be as follows: Recit and Air, *Deh vieni non tardare* (Marriage of Figaro) (Mozart); *Das Veilchen*, *Warnung* (Mozart); *Hallelujah*, *Schläfe mein Priützchen*, *Batti, Batti* (Don Giovanni) (Mozart); *Lilacs* (Kernochan); *Nightingale Lane* (Barnett), *I Bring You Hearts Ease* (Branscomb), *Colored Stars* (Crist); *The Odalisque* (Carpenter), *The Time of Parting* (Hadley), *Joy* (Winter Watts): At the piano, Mrs. Henion Robinson.

PADEREWSKI

Paderewski, the great Polish pianist, whose only concert in San Francisco, at the Auditorium on Friday night, February 29th, will bring a great outpouring of thousands of his admirers, is a man of many and diversified talents. Ranked in the first order, any one of which would have brought him greatness. As a musician, pianist, composer, linguist, statesman, orator, teacher, patriot,—choose which you will, and follow it to the logical end, diplomat, even real estate and managerial desiderata and its potentia. The only thing that has kept him from great music for politics there was a universal sense of regret that music had lost a great figure, but the events proved the wisdom of that temporary desertion. For Paderewski redeemed Poland, making it again an independent nation through his power of convincing the minds of Europe during the formation of the peace negotiations, and Paderewski returned to the concert platform.

KITTY KATS

By ANIL DEER



Once upon a time there was a little girl, who, with tears in her eyes, as she viewed the remains of her pet canary, vehemently declared, "I don't like you any more and never, never will like or own you." Madam Fate smiled ironically and replied, "Never in your life shall you be without one," and proceeded to work her magic.

A few days later the little girl received as a supposed consolation gift, one of the kittens of the slaughteress. The child's beloved mother, very wisely, would allow no rank weed of cruelty to grow but planted in its stead a seed of justice; the kitten though never liked, received full care and kindness.

The little girl grew with the passing years and traveled far, yet, no matter where her abode, she always was the forced owner of an undesired cat. On moving into a supposedly vacant house would find the previous tenant had left the family pet, usually accompanied by a full litter of kittens.

New York, Oregon, San Francisco, her route could be traced by a trail of cats. As gifts she received many prize show cats. Madame Fate obligingly arranged that there was no lack of variety: alley cats, blind cats, earless cats, tailless cats, well cats and sick cats. The latter would receive all due care and when the little electric spark of life flickered out the girl would be sorry for their suffering, seeing this, and mistaking the origin of her grief, some kind friend with best intention, seeking to assuage it, would present another cat. Concealing her true sentiments she would thank the donor and resume her feline burden.

One little suffering mite died at the hospital, and on receiving the news the girl remarked: "Sorry it died yet now, for the first time in my life I am free of cats." An hour later, hearing peals of laughter from the immediate members of the household, she hurried to the floor, calmly waving a cause, and there, in the center of the floor, calmly washing its face was a large blue Maltese cat, which greeted her with a possessive meow. As the victim mechanically, by instinctive habit, reached for the cream pitcher she asked: "Why? Who? Ho? Mid joyful, gleeful shouts was the answer: "Ho! Ho! Ho! to cats it is a shame hers should die, so I have selected a strong healthy one as a gift."

In all the years, never, had any of her homes been infested with rodents, though often others in the vicinity had complained. They had used traps, which proved ineffectual, poison, only to have the pests die in the walls, apparently nature's animated mouse trap was undoubtedly the best.

A treatise, by a noted physician, stated that cats, by destroying germ-infested rodents, indirectly saved the lives of thousands of babies. Clearly Kitty Kats deserve their place in life and perform tasks for which they are best suited and originally intended. They earn their need of praise.

Like unto cats are the scales in the school of music, very instrumental. As cats, scales howl and screech if roughly handled, stroked the right way they purr. Many the pupils who declare, "I don't like scales, never in my life will I practice them." Yet scales are necessary if one would avoid the rough edge holes gnawed by the mouse named technical incompetence. This destructive little fellow eats the grains of smoothness, versatility, finesse, and utterly destroys the rare seed of virtuosity, is also heavily inoculated with the germs of lassitude, "I don't care," "That is good enough," "It will do."

Scales cannot be avoided, no matter how distasteful they may be; far better to recognize their necessity, use and advantages, learn to like while using, than merely endure.

Laugh at Madame Fate, as did the girl of converted opinion and also say, "Bring on the kitty kats of music."

MRS. BIRMINGHAM VISITS MUSIC CLUBS

Mrs. J. E. Birmingham, President of the California Federation of Music Clubs, returned from a ten days' visiting tour to the member clubs of the California Federation of Music Clubs, principally intended for the purpose of arousing enthusiasm for the impending annual convention of the Federation, which will be held in Berkeley, California. She was the guest of several clubs in Glendale, Los Angeles, San Diego, Hollywood and Modesto, in each of which cities she was the recipient of many honors such as receptions, dinners, luncheons and other social functions. She made a number of interesting and effective addresses which inspired many of the members to join the club, and which inspired many of the members to attend the forthcoming convention, which promises to become the best attended of any of these events so far.

It is interesting to note that during the incumbency of Mrs. Birmingham as President of the Federation the club membership has increased from seventy-one organizations at the time of her election to 117 at the present time, or nearly 70 per cent increase. And there will be more added before the convention. Mrs. Birmingham also appears recently in a number of concerts throughout California in addition to her Federation work and scored decided artistic triumphs of which we shall have more to say in the next issue of this paper.

MASTER SCHOOL EXAMINATIONS APRIL 12TH

A great deal of interest has been felt in Pacific Coast musical circles in the establishment of the Bush Conservatory Master School and there have been many inquiries about the purpose and activities of the school. The Master School was founded in 1929 by President Kenneth M. Bradley of Bush Conservatory with the co-operation of Charles S. Peterson, millionaire music patron of Chicago, for the purpose of providing a "post-graduate" course of study under violin teachers for talented students of piano, voice, violin and composition. In 1923 the department of opera was added.

Through the generosity of Mr. Peterson tuition throughout the Master School is absolutely free for a period of two years to those receiving appointments. Examinations are held at Bush Conservatory three times a year for candidates. These examinations are in no sense competitive, but are based on the talent and advancement of each student. The brilliant faculty of the Master School is evidence of the standard of work required of the students. It includes the following artists of international reputation:

Piano—Jan Chlapusko, Mme. Julie Rive-King, Edgar A. Nelson.

Voice—Charles W. Clark, Boza Oumiroff, Herbert Miller, Mae Graves Atkins.

Opera—Mme. Nell Gardai.

Violin—Richard Czerwonky, Bruno Esbjorn.

Composition—Edgar Brancelton.

The Master Classes in all departments meet once a week for a two-hour period, at which time individual

NEW BRANCH FOR CONN INSTRUMENTS

Interesting to the musical world is the newest branch of C. G. Conn, Ltd., which opened on February 18th, in the Conn building at 47 Kearny street, San Francisco. Aside from bringing to the Pacific Coast a new, direct factory branch with a full line of Conn band and orchestra equipment and a complete repair department, the event significant in that it indicates a growing appreciation and love of music.

A market composed entirely of professional musicians is, of course, comparatively small but the past three or four years have seen such a growing interest in music that the market for musical instruments is not merely limited to professionals, but to the general public.

Regarding this situation Mr. Daniel Miller, manager of the new Conn branch says: "It is obviously impossible to sell musical instruments to people who are not interested in music. Hence it is a good policy for any musical instrument manufacturer to create such an interest as much as possible. For a great many years C. G. Conn has been engaged in this task. In the parlance of salesmanship they have endeavored to sell the general public on music rather than upon Conn instruments. For with the accomplishment of the former the latter takes care of itself."

There is no gainsaying that C. G. Conn, limited, has been an important factor in the musical renaissance which the entire nation is now experiencing. And while the purpose of this promotion work is to an extent commercial its value must be reckoned in something greater than dollars and cents.

SIMPSON PUPILS SCORE IN FINE PROGRAM

A splendid program was given by advanced and professional pupils of Elizabeth Simpson on Saturday, February 16th, at her beautiful Berkeley studio, this



KENNETH BRADLEY

The Distinguished President of the Bush Conservatory of Music, Chicago, who will visit San Francisco and Los Angeles this Spring

instruction is given to each student before the other members of the class. The Master School students are all of professional standing or near professionals from all parts of the country. The classes have attracted brilliant talents in all departments, and the students graduated from the school are all doing professional work.

Owing to the numerous applications for appointments to the Master School from music students on the Pacific Coast President Bradley has consented to conduct examinations there while in the West in April. He will also hear candidates for the free and partial scholarships for the summer and fall terms. The scholarships are for students of limited means and exceptional talent, but of any stage of advancement, while the Master School appointments have nothing to do with financial consideration but are determined solely by ability and degree of progress.

Mr. Bradley will be in San Francisco April 9th to 12th and applications for an interview should be made immediately to the offices of Bush Conservatory in Chicago.

Mme. Isabelle Marks, after having conducted a downtown vocal studio during the last fourteen years in the Kohler & Chase building, has decided to confine her teaching to her residence studio at 1328 Twenty-sixth avenue and will only spend one day of the week in the downtown studio. Mme. Marks has established for herself an enviable reputation as a vocal instructor and her class includes some of the most gifted and best trained young artists in this city.

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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. The finish of the case of my piano has become clouded and smeary and I can not clear it up. Can you tell me what causes such a condition and how to clear it up?—O. L. S.

The clouded and smeary condition of the surface of your piano is no doubt due to the accumulation of deposit of moisture and dust. It is called "blooming" and every polished varnished surface is subject to it. When blooming becomes too conspicuous it is quite certain to be due to excessive moisture in the atmosphere of the room. The following directions for removing it are quoted from a small pamphlet on the Care of the Piano, issued by the Music Industries section of the New York Chamber of Commerce: "Blooming may be washed off with a damp cloth of soft material, wrung out of tepid water in which a little pure soap may be used if necessary, or a few drops of olive oil may be put on the cloth. Wipe off with a soft dry cloth or clean cambric."

2. Are triple-dotted notes used in music? If so, where can I find an example?—B. H.

Yes. You can find examples in the twentieth and the fortieth measures of Liszt's "Canzone," the second number of "Venezia e Napoli."

3. What is a gielira?—V. H.

A xylophone.

4. What does the expression "straddle" mean when applied to orchestral instruments?—A. N.

The expression "straddle" is used in connection with two pairs of instruments playing in four-part harmony, and it means that the first instrument of the second pair plays above the second instrument of the first pair. Oboes and clarinets occasionally straddle, the first clarinet playing above the second oboe and horns, when given four-part harmony, always straddle, the third horn playing above the second.

5. What and where was Paderewski's Symphony first produced?—U. L. D.

February 12, 1909, at Boston, by the Boston Symphony Orchestra under Max Fiedler.

FESTIVAL TICKET SALE STARTS MARCH 1ST

With San Francisco's first Spring Music Festival just a scant month away, the work of preparation and rehearsal is being pressed with all possible energy both in the San Francisco and the East Bay sections. According to those in charge, the progress already made gives abundant assurance that the program of four big concerts during the week of March 25th will mark a new musical achievement that will command national attention. Local interest in the event is evidenced in the demand for season tickets now on sale at Sherman, Clay & Co. This has already surpassed all expectations, it is said, and shows that public support of an undertaking planned on the scale of the coming Festival, will not be wanting.

The general sale of tickets for individual concerts is to start March 1st at Sherman, Clay & Co. Alfred Hertz, conductor, and A. W. Widenham, manager, have been engaged during the past week arranging for the seating and arrangement of the big mixed chorus of more than 500 voices which is to be one of the dominating features of the Festival to be given in the Exposition Auditorium. The Festival is being sponsored jointly by the city of San Francisco and the Musical Association of San Francisco and everything is being done to assure the complete artistic success of the concerts. In the selection of the soloists Hertz has searched far and wide not only for singers of renown but for artists known for their ability to handle the solo roles of this particular Festival. These soloists are: Clive Dux, soprano, prima donna of the Chicago Opera Company; Merle Alcock, contralto; Marie Chamlee, tenor, and Clarence Whitehill baritone, and all artists of the Metropolitan Opera Company, granted special leave to take part in the Festival.

The Festival will open with the Faust Symphony of Liszt to be given March 25th, with Chamlee singing the tenor solo role and a male chorus of 250 voices. The San Francisco Symphony Orchestra and the organ will furnish the instrumental accompaniment. On March 27th the Gustav Mahler Second Symphony will be presented with Clive Dux, and Merle Alcock in the solo parts, the full mixed chorus of 500 voices and the Symphony Orchestra.

On the night of March 29th the entire program is to be devoted to operatic numbers, solos, duets and concerted selections in which all four soloists will participate, supported by the orchestra and the organ. The climax of the Festival, however, will be the presentation of Beethoven's Ninth Symphony which is to be San Francisco's centennial celebration of the first presentation of this masterpiece of symphonic music. This will be given with all four soloists participating, the full chorus and the orchestra.

GREAT INTEREST IN CHICAGO OPERA CO.

With the brief engagement of the Chicago Civic Opera Company a little more than two weeks off interest in this approaching event of the music season has taken a fresh hold on San Francisco, according to Selby C. Oppenheimer, under whose management the company is coming. This interest found its expression in the ticket sale which opened this week at Sherman, Clay & Company. The indications are that well before the opening night the Casino Theatre in which the season is to be given will be sold out for all four performances.

San Francisco is extremely fortunate, according to Oppenheimer in drawing the best not only in the repertoire of the Chicago Civic Opera Company but of its artist talent alone. In two of the operas will be featured Feodor Chaliapin, the famous Russian bass whose triumphs in the East during the present tour of the company have taken music centers by storm. These two operas are Boito's Mefistofele and Musorgsky's Boris Goudunoff. In the other two operas the dramatic Mary Garden will be starred in Cleopatra, the artistry of this production being one of the outstanding features of the Chicago's present season, and Rosa Raisa long time favorite of San Francisco opera goers will have the leading role of La Juive (The Jewess).

But the crowning close to these having the leading roles will be an array of other artists of world renowned ability. These will include the beautiful Edith Mason, Lamont, Sharlow, Baklanoff, Marshall, Lazzari, Stieckiewicz, Minghetti and a host of others. A feature of the season will be the first appearance here in grand opera of Chaliapin and the first presentation here of Boris Goudunoff.

The Chicago Civic Opera Company is said never to have been in finer form than it is this season. Both during its season at home and since the beginning of its present continental tour critics have commended not only the work of its great artists but the great care that has been displayed down to the most minute details of each production. The splendidly trained chorus of the company is being brought here and will be heard to exceptional advantage in the opening night performance of Mefistofele.

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PROGRAMME

Overture to Mignon.....Thomas
Two Movements, D Minor Concerto.....Wienawski
.....Louis Persinger
The Preludes.....Liszt
Rondo on a Merry Folk Tune.....Albert Elkus
Two Dances from "Henry VIII".....Saint-Saens
Legende.....Rente
.....Kajetan Attl
Ballad Music from "Faust".....Connad

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EIGHTH POPULAR SYMPHONY CONCERT

The eighth popular symphony concert at the Curran Theatre on Sunday afternoon, February 17th, drew one of the usual large audiences which thoroughly enjoyed a program of unusual artistic merit. The program included compositions by Dvorak, Liszt, Wagner, Sibelius, Bach, Beethoven, Brahms and Tchaikowsky, everyone of which contained a wealth of melodic invention and gave Alfred Hertz and the orchestra an opportunity to emphasize the beauty of excellent music when adequately interpreted. One of the features of these Sunday afternoon popular concerts is the enthusiasm of the audience which never seems to tire of listening to the elegant phrasing and effective rhythmic emphasis which Mr. Hertz is always so successful in obtaining, and this most recent concert was no exception to the rule. These popular symphony concerts under the able direction of Mr. Hertz contribute more toward creating a musical taste among the masses than all other musical endeavors in this city and it is gratifying to note the pleasure with which the public responds to these opportunities. The complete program on this occasion was as follows: Overture, Carneval (Dvorak); Love's Dream (Liszt); Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from *The Mastersingers* (Wagner); Symphony Poem, Finlandia (Sibelius); Air from D Major Suite (Bach); Menuet (Beethoven); Two Hungarian Dances (Brahms); Marca Slav (Tchaikowsky).

MAYTIME ENJOYED AT CASINO THEATRE

Hartman-Steindorff Opera Co. Reveals Its Versatility by Giving an Enjoyable Presentation of One of the Record Successes

BY ALFRED METZGER

Considering the fact that the Hartman-Steindorff Opera Co. changes its performance so frequently they undertook quite a difficult task when announcing the presentation of *Maytime*, which is really more in the nature of a comedy drama with a musical setting than a comic opera. Notwithstanding the heavy demands which this production places upon the shoulders of artists who are selected more for their ability to sing with histrionic powers as an incidental proposition than for their purely dramatic instincts with music as a side issue, the company acquitted itself creditably of the difficult tasks demanded of it. Specially praiseworthy was the impersonation of Mathew Van Zandt by Ferris Hartman, who succeeded in giving this character impersonation a most convincing portrayal. The gradual changes from youth to old age was emphasized by Mr. Hartman in a most artistic fashion. He accentuated the humorous situation with unerring fidelity and occasionally brought out a few dramatic incidents with splendid emotional results. It was one of the most refined and effective pieces of histrionic art which Mr. Hartman has exhibited before a San Francisco public.

Harriet Bennett had a few opportunities to display the beauty of her voice and her charming personality giving the role of Otilie that chic and finish which represents its principle cause for popularity. John Van as Richard Wayne contributed to the success of the performance by a few well rendered tenor solos and an easy bearing that added to his already established record as a leading factor in comic opera productions. Hazel Wilson as Matilda Van Zandt in the first act and Winifred St. Albaas in the fourth act also revealed herself as a competent member of the company, showing by her ease of deportment and magnetic personal appearance the justification of her presence in such a well-balanced organization.

Lavinia Wynn, who impersonated Alice Tremaine in the first and second act and Ermintrud d'Albert in the fourth, found ample opportunities to exhibit her fetching manners and her graceful bearing adding to her already well established popularity. Dixie Blair had the unusual responsibility of impersonating four entirely contrasting roles during the course of the production and exhibited the extent of her versatility by giving each one a most effective and natural impersonation. Miss Blair has reason to feel very gratified with the success she obtained from her clever work. Robert Carlson although appearing in three different characters did not have any role that made an extensive demand upon his artistic resources. However, the little he did was done painstakingly and the few solos he sang were interpreted with that richness of voice which has become such a pleasant feature of the season.

Thomas O'Toole did full justice to three roles entrusted to his care adding to his laurels gathered at this engagement. Frank Ellis who impersonated Colonel Van Zandt, in his first act, P. T. Barnum in the second, and the auctioneer in the third did some of his best work of the season. He was specially delightful as the auctioneer bringing out the various humorous sides of the solo with effective results. William Mattie, as Claude Van Zandt, made his first appearance with the company on this occasion and showed careful training somewhat hampered by nervousness on the opening night which no doubt showed improvement in subsequent performances. Carroll Aberton, Norma Pemberton, and Sella Nourse in whose care some of the minor roles were given added to the general success of the production.

Paul Steindorff directed chorus and orchestra with his well-known craftsmanship bringing virility into the musical numbers and adding to obtaining heavy encore for the popular airs. Costumes and scenery were as usual selected with artistic taste and gave the setting an elegant finish. This week the Hartman-Steindorff Co. is presenting Rudolf Friml's effervescent and always enjoyable comic opera, *High Jinks*, which has not been heard in this city for many years.



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JOSEPH SCHWARZ VOCIFEROUSLY ACCLAIMED

By Constance H. Alexandre

Until three years ago Joseph Schwarz was unknown to San Francisco opera and concert audiences. However, it needed but his one performance of Rigoletto which he sang during the engagement here of the Chicago Grand Opera Company for him to establish himself forever in the estimation of our music-loving public. The result of this emphatic triumph is that whenever Mr. Schwarz appears in this city he is greeted by a large-sized audience of his most enthusiastic and appreciative listeners. On Sunday afternoon, February 17, Mr. Schwarz, under the management of Selby C. Oppenheimer, sang a program consisting of several operatic excerpts and many beautiful songs.

Mr. Schwarz's voice stands forth as being one of the most beautiful baritones of the present generation of singers and it is a joy to hear an avalanche of his brilliant and sonorous tones pour from his throat with such ease and technical skill. His suave and well modulated phrases, his command of tonal gradations, the singing and sustained quality of his pianissimo passages are what causes Mr. Schwarz's vocalization to be so exceptional. But for a slight tendency to gasp at the intake of his breath which is audible to the farthest corners of the hall one might be inclined to feel that his technical equipment was absolutely perfect. This may not be a fault in the general sense of the word but dramatic and emotional impressions. Whether it is a vocal discrepancy or a habit, it is distressing to hear and mars the effect of naturalness and simplicity.

Regarding Mr. Schwarz as an interpreter of songs I derived the most enjoyment from his rendition of Strauss' "Traum durch die Dammerrung" and Grieg's "Ein Schwan für dich" in these two glorious numbers that the lyrical sweetness of his voice and his musical taste and polished style were exemplified. In many of his other contributions I personally felt that Mr. Schwarz was permitting his tempestuous nature and operatic method of declamation to get the better of him and he was often prone to exaggerate the emotional content of his songs. Temperament is surely a most desirable attribute in any artist when under control and concentrated along the right direction, nevertheless, it is often the case where a suggestion of a more suppressed agitation will carry deeper conviction than the explosive, hysterical type, and at the same time contain less artificiality. Interpretation is a matter of personal taste and so long as the artist does not throw tradition to the four winds or utterly disregard the composer's intentions, he is at liberty to tinge his readings with his own individuality. But it is scarcely wise to distort the musical rhythms and acquire unnecessary mannerisms just for the sake of expression or becoming theatrical. Surely an artist with a voice such as Mr. Schwarz should not need to resort to such inartistic tricks. Let those who do not possess a voice of such beauty or a mentality the equal of Mr. Schwarz "put it over" in this manner.

At the end of the long and taxing program, much to the delight of his audience, Mr. Schwarz added several operatic arias in which he proved to be in his right sphere. The accompanist was Frank Moss, whose services Mr. Schwarz secured after his arrival in San Francisco where the pianist enjoys an enviable reputation. Mr. Moss is to be congratulated for having mastered this most intricate list of songs within a very few days. He was in absolute accord with the singer and the impression conveyed was that of a person as well as musical comprehension of a long duration. Mr. Moss gave the soloist excellent support and sympathetic collaboration.

JOHN McCORMACK'S CONCERT

While endearing himself to the masses as a "popular" singer, John McCormack has disarmed pedantic criticism by interpreting with superb skill the music of Handel, Mozart, Schubert, Wagner and other classic formalists. He has and does, without violating the boundaries of art, parallel the wise apostle in being "all things to all men." The best-informed musical scholars confess that the ample ballads such as John McCormack sings, as only he can sing them, are not surpassed in the delicacies of musical art. He combines the

abilities of a vocalist, a lyricist, a technician and a scholar into an entirety that is not duplicated by any other singer today, and his human qualities dominate all his other possessions. Rather than to voice or to art, it is to human sympathy that is owing the completeness of his popularity. He seems to sing not for himself or for glory, but for the people who sit before him. Those reasons are explanatory of the heavy advance sale of tickets at Sherman, Clay & Company for John McCormack's song recital Sunday afternoon, March 2, in the Exposition Auditorium, under Frank W. Healy's management.

MARIA IVOGUN'S PROGRAM

The following is a quotation from The Art of the Prima Donna, a book compiled by Frederick H. Martens, the eminent New York musical critic and historian. It deals with Maria IvoGUN, coloratura soprano, who is to appear here at Scottish Rite Hall, under the management of Elwyn Concert Bureau, on Friday evening, February 29th, following her successful appearances with the San Francisco Symphony Orchestra, Friday and today.

In the latter part of the chapter Miss IvoGUN gives the following advice: "The ambition to become an operatic artist ought to develop out of the student's own musical interest, her enjoyment of the music and her love of it; and that is a surer and more natural beginning toward realizing it, than to make up one's mind long before understanding the work and the sacrifices demanded to be a stella prima donna." Then in another place: "If I were in the audience the loveliest coloratura passages would lose in effect for me if sung by a singer who looked like a fright." Speaking of various roles, she says: "But the fact that there are interesting modern roles should never blind the singer to the beauties of the older ones. I like to sing the French and Italian roles, the beautiful coloratura parts that Gounon and Delibes, Rossini and Verdi and so many others have written."

For her recital here Miss IvoGUN has arranged the following program: Lo, Hear the Gentle Lark (with flute obligato) (Bishop); (a) O Sleep, Why Dost Thou Leave Me (Handel); (b) Giovineffe Furvete (Pergolesi); (c) Die Post (Schubert); (d) Pastorella (Schubert); (e) Frühlingsnetz (Werner Josten); (f) Liebesfreud (Fritz Kreisler-Seidler Windler); (a) Where the Bee Sucks (Arne) (b) My Lovely Celia (Munro); (c) The Lass with the Delicate Air (Arne); (d) Pastoral (Carey); Blue Danube Waltz (Strauss). Seidler Winkler will be the assisting artist at the piano.

THY NAME IS WOMAN AT WARFIELD

The Saturday matinee brings to the Warfield Theatre the most important picture engagements in the history of that theatre—the Louis B. Mayer presentation of the Fred Niblo production of Thy Name Is Woman. Originally written as a stage play by Karl Shoenher and an international stage success Thy Name Is Woman was produced by William A. Brady in New York with Mary Nash in the title role and with Holbrook Blinn chief in her support.

Niblo has chosen for his leading players Miss Barbara La Marr and Ramon Novarro, the world's perfect lovers. And what an opportunity these young players will have in Thy Name Is Woman. The story concerns a young soldier, daring and reckless, who is the smuggler, to spy upon the man and to make love to the woman so that she will betray her husband. The woman seeks to ensnare the boy and is herself ensnared.

The management of the Warfield look upon Thy Name Is Woman as their greatest event since the building of the theatre. In the cast supporting Miss La Marr and Mr. Novarro are Robert Edson, William Mons, Edith Roberts and Wallace MacDonald with Clair McDowell. On the stage will be the Fanchon and Marco Ideas with Allen Stanley making her final appearance and the Lipshultz Warfield Music Masters.

Miss Cecil Arden of the Metropolitan Opera Company will be heard on February 24 in a special concert of Irish music at the City College of New York. The concert is to be given for the benefit of the Franciscan Monastery at Garrison, New York.

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NELLE GOTHOLD IN CHARGE

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ZOELLNER QUARTET

The fourth recital of the Zoellner Quartet, held in the music room of the Biltmore Hotel, was more delightful than ever. Alice Coleman Batchelder, the Pasadena pianist, was the assisting artist and drew a large share of the honors because of her splendid work in the Piano Quintet Op. 1 by Dohnanyi. Her playing is brilliant, yet not forceful—she has mastered technique. The ensemble was especially good in this number, and for this, Mrs. Batchelder is to be congratulated. Easily the most interesting number was the Gretschinow Quartet Op. 2 which was played with a warmth of tone and brilliance that made it most pleasing. It was here that the quartet revealed their most excellent phrasing. An appreciative audience, which, by the way, was much larger than usual, applauded enthusiastically. In the Mozart Quartet in G major there seemed at times a lack of tonal purity. The last movement of this number, however, showed the quartet in their usual form. Taken all in all it was lovely and one could find little fault with it.

SCHWARZ SOLOIST AT SYMPHONY CONCERT

The outstanding features of the last Symphony Concert by the Philharmonic Orchestra were the appearance of Joseph Schwarz, renowned Russian baritone, and the playing of the Mozart Symphony in E Flat, No. 39. This occasion proved as a whole one of the finest concerts of the season, performers and audience alike seemed enthusiastically inspired throughout the evening. Mr. Schwarz captivated his hearers in his singing of Handel's Dank sei Dir Wotan's Farewell (Wagner). His voice is powerful yet exquisitely beautiful; his stage presence admirable and he sings with the utmost ease using rare skill in his artistic interpretations.

In a light and airy mood, Mr. Rothwell produced delightful effects in the Mozart Symphony. His comprehensive readings of the Two Nocturnes by Debussy were especially well received as was the Overture to "The Marriage of Figaro" (Mozart). Jan van Gilse's Prelude to Richard Dehmé's Poem "Eine Lebensmesse" was of interest mainly for its first time in Los Angeles presentation and for its inspirational origin. Ernest Dohnanyi, composer and pianist, is to appear as soloist with the orchestra at the next pair of symphony concerts.

ILYA BRONSON PLAYS AT POP CONCERT

Ernest Chausson's "La Tempête" in two movements (Air de Danse and Danse Rustique) was heard for the first time in Los Angeles at last Sunday afternoon's Pop concert by the Philharmonic orchestra. This proved a novelty of splendid structure and rare style which



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Mr. Rothwell interpreted with finesse. The second movement afforded a delightful solo flute theme for Mr. Marquardt of the orchestra. The tuneful Hungarian March from Berlioz' "Damnation of Faust" was given as the opening number and the ever popular Symphony No. 8 in B minor (Schubert) commonly known as the Unfinished Symphony was the outstanding number by the orchestra, though we must admit the overture "Tannhauser" (Wagner) was admirably performed.

Ilya Bronson, a member of the orchestra, who is really a brilliant virtuoso of international fame, was the soloist on this occasion. In the Saint-Saens Concerto No. 1, Op. 33, for violoncello, he displayed his superior artistry in excellent technique, color of tone and intellectual interpretation. So heartily was he received that he was asked by Conductor Rothwell to respond with an encore; a rare honor as encores are unprecedented at the symphony concerts. A note worthy fact about Mr. Bronson's appearance as soloist was the high esteem with which he is held among his fellow musicians. The entire orchestra applauded, enthusiastically, his excellent playing.

MARIA IOVGUN ENTHUSIASTICALLY RECEIVED

The latest sensation among the world's coloratura sopranos appeared last Monday night at the Philharmonic Auditorium in a concert of familiar songs which we find on every coloratura soprano's repertoire. The critic's declaration that she is "second to none as a coloratura artist" was proven to the large audience which greeted her and called her back for encore after encore—all those delightful lilting melodies heard many times before seemed new and different when sung by this artist with a voice "like a string of pearls from the very bottom to the very top." In the Liebestreud (Kreisler-Seidler-Winkler) written especially for Maria Iovgun, the sweet voice revealed wide range, flexibility and splendid technique—all together forming a combination of lovely tones that gave perfect satisfaction. Insistent applause brought a repetition of this Kreisler favorite.

From the first number, Lo, Hear the Gentle Lark (Bishop), on through to the very last, the beloved Blue Danube Waltz (Strauss), every note was worth while and her audience listened spellbound, fascinated by the skill of this unusual artist. J. J. Gilbert furnished lovely flute obbligato to several numbers which added greatly in the florid passages. Pergolesi's Giovannette Furvetta, a delicate song of lassies and love, was delightful and the encore, When Love is Kind, brought forth enthusiastic approval from her hearers.

Beautiful legato work was done in the Handel "O Sleep, Why Dost Thou Leave Me," and her breath control seemed almost limitless. While in the most dazzling passages her tones were sometimes faulty of pitch she did almost phenomenal "stunts" in her cadenza florita.

Truly, George Leslie Smith is to be congratulated on his successful presentation of this great coloratura with the magnetic personality who is undoubtedly one of the finest artists of the day.

The Musician's Club of Hollywood is unique in that its membership includes not only musicians but also lovers and sponsors of better music, forming a channel for the outlet of creative genius. Its purpose is to foster and encourage American composition. The idea originated with Mrs. J. J. Carter, its founder, two years ago and its spontaneous growth and success shows that it was a timely organization. This season, under its very able president, Sol Cohen, composer-violinist, many

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local composers of international fame have been presented in programs of their own compositions, including Arthur Farwell, Rupert Hughes, Charles Wakefield Cadman, Sidney King Russell, Sol Cohen and others.

Last month at the Hollywood library Charles Wakefield Cadman was greeted by an enthusiastic audience of over seven hundred and many were turned away for lack of room. The following program of Cadman compositions was rendered, assisted by Margaret Messer Morris, soprano, and Sol Cohen, violinist: Suite for piano "Hollywood," Op. 80; Songs, Magic (dedicated to Mrs. Morris), Amy's Song, Canoe Song, Spring Song of the Robin Woman (from Shanewis). Following the program Mrs. J. J. Carter, guest of honor, told in a most interesting manner, of her recent visit to the various symphony orchestras throughout the east and promised the production of Cadman's opera "Shanewis" in the Hollywood Bowl this summer.

Abbie Norton Jamison, with her assisting piano teachers Miriam West-Hyatt and Elsie L. Carlson, presented a number of their pupils in recital at Chickering Hall on Saturday afternoon. Clarence Whitmore and Lyndell Atwater among the most advanced pupils, displayed more than ordinary talent in technique and tone color. Vocal numbers presented by Miss Tilda Rohr, who possesses a deep resonant contralto voice which she uses with understanding, were a pleasing addition to the program. Her second group was given in her native Swiss costume which added to the interest of the delightful folk songs.

Mme. Josefa Hoefinger Schwedler, a prominent and talented resident of Los Angeles, sponsored recently a benefit entertainment for the suffering children of Germany. Well-known musicians, including Herman Pader, tenor; Louis Huitz, pianist; Mme. Schwedler, reader; Mme. Anna Sprotte, contralto and Annabel Sterling, pianist, loaned their talent for this worthy occasion.

Adele Lauthe, pianist and former associate with Godowsky in Germany, exhibited rare technique as a pedagogue last Friday night when nine of her pupils gave a most interesting recital of solo and two piano selections at Chickering Hall. Those participating were Grace Nelson, Clarion Leatart, Winifred Chorley and Jeanette Snow among her young students and Helen Meier, Billie Burke, Bessie Joy, Leta Emcke and Frances Bates the more advanced pupils. A noticeable feature of this recital aside from technique, tone and style was the pleasing stage deportment and poise of these young people which was quite professional.

John Smallman presented a mixed quartet consisting of Marion Bean Badenoch, soprano; Eunice Ross, contralto; Ivan Edwards, tenor; Leslie Brigham, bass, in costume recital at San Bernardino on the evening of

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February 12th. Lorna Gregg assisted this group as accompanist. Another of Mr. Smallman's pupils, Ruth Crickshank, contralto, gave a recital on February 13th at Redlands with Miss Gregg at the piano.

Calmon Luboviski, one of Los Angeles' most popular violinists, gave four concerts last week. He played a return engagement at Yuma, Arizona, and gave a program at Santo Monica for the Woman's Club as well as appearing before the Masonic Club and Retail Credit Men's Association at the Alexandria Hotel. Aside from his individual concerts Mr. Luboviski is kept busy with his teaching and rehearsals with the Los Angeles Trio and the Russian String Quartet, both well known string ensembles of which he is a member.

Mlle. Lizetta Kalova recently from San Francisco is a violinist of extensive experience. She has been heard in concert in many of the largest cities of the world, holding favorable press comment from London, Paris, Vienna, Boston and New York. On last Sunday after-

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noon Mme. Anna Ruzena Sprotte presented Mlle. Kalova in a musicale to nearly one hundred discriminating friends and music lovers of Los Angeles at her home on Seventh avenue. The program included Sonata by Oscar Neidhal, Concerto (N. Pohanini), Cry from Russia (Livingston), Tarantella (Wienawsky). At the piano Claire Forbes Crane presided in her usual reliable manner.

Dudley Chambers, a recent addition to music circles of Los Angeles, was easily the star of the occasion of the Hollywood Opera Reading Club's presentation of Lohengrin last week. His clear beautiful lyric tenor served him adequately in his rendition of the title role and he had the advantage of looking the part of the young handsome sturdy knight. Flora Myers Engel popular soprano, sang Elsa admirably. The splendid assuring mezzo soprano voice of Alma Stetler was well suited to the role of Ortrud. She sang with style and poise and other leading parts were sung by Edward Novis and Leslie Brigham who are great favorites in Hollywood.

Lora May Lampert, Mrs. Conrad Nagel, Mrs. Farquhar, Mrs. Bailey, Messrs. Wait and Shugart assisted the leading soloists in giving a beautiful rendition of the wedding march. The guests included: Albert Eklund, the accompanist for this organization, been so well received. This was an unusually interesting account of the story of the opera and his splendid playing gave adequate support to the artists. Capacity houses are enjoying these illustrated talks regularly and the steadily increasing membership in the club will doubtless necessitate a more spacious auditorium for next season's programs than the Hollywood Masonic Club affords.

Miss Irene Miller, pianist, was presented in a forty-five minute program at a studio tea and musicale given by Mrs. John Hamilton Lashbrooke, on Friday evening, February 15th, in the Kohler & Chasse building. Her program, which was well received, included numbers by Scriabine, Haydn, Chopin, Cervantes, Palmgren and Sinding. The guests included: Albert Eklund, the accompanist for this organization, been so well received. This was an unusually interesting account of the story of the opera and his splendid playing gave adequate support to the artists. Capacity houses are enjoying these illustrated talks regularly and the steadily increasing membership in the club will doubtless necessitate a more spacious auditorium for next season's programs than the Hollywood Masonic Club affords.

The San Francisco Music Teachers' Association will hold its regular monthly meeting this (Monday) evening, February 25th, at 3242 Washington street. John C. Manning has arranged a program of American composers with a talk on MacDowell. Miss Lena Frazee, contralto, who has just returned from a successful Eastern tour, will give a group of songs and Raymond White will contribute a group of piano numbers.

CHERNIAVSKY'S TO PLAY

For the first time in a number of years the favorite Trio Cherniavsky is to play one of their fascinating programs before a San Francisco audience. Manager Selby C. Oppenheimer has booked these sterling artists as the next number in the Alice Seckels Matinee Musicale series and they will appear in the ballroom of the St. Francis Hotel on Monday afternoon, March 24th next.

JAPANESE TENOR TO GIVE CONCERT

Seljido Tatsumi, a young Japanese tenor, possessing an excellent voice and gifted with the faculty of interpreting songs very intelligently and mechanically, will appear at the Scottish Rite Auditorium this (Monday) evening under the management of Mme. Stella Vaughn. At a recent concert in Redlands one of the papers had this to say of him: "It is not difficult to predict a brilliant future for this singer. His singing reveals sincerity and care for technical perfection that is seldom found even in the mature artist. His interpretations are as polished and artistic as one could hope to hear and through his indefatigable study he has risen above and conquered all the difficulties that a musician of the Orient has to meet in rendering Occidental music. . . . His voice, while actually a tenor, has all the richness in its lower register of a high baritone, and his ability to color his tone in reflecting the sentiment of the words he sings is most remarkable."

"No small amount of credit for Mr. Tatsumi's success must be laid at the door of his accompanist and teacher, Milton Seymour, formerly of Seattle. His accompaniments are models of clarity and support, giving a vital but unified background to the singer." The program to be rendered this evening will be: (a) Winds in the Trees (Arthur Goring Thomas), (b) Der Astre (Anton Rubinstein), (c) The Cave (Edwin Schneider), (d) Deeper and Deeper Still Wait for Angels, through the Skies, Recitative and Aria from Oratorio Jephthah (Handel), (e) A Cycle of Five Japanese Love Songs (Kosaka Yamada), (f) You (Mary Carr Moore), (g) This Passion is but an Ember (Hermann Lohr), (h) Oh, Didn't it Rain (H. T. Burleigh), (i) Sylvain (Christian Sinding), (j) Ave Maria (Gounod-Bach), (k) E lucevan Le Stelle (Puccini), (from the Opera La Tosca), (l) Visage Yvonne (Antonio Brogi), (m) Reine Venitien (H. Bemberg), (n) O Paradis sorti de l'onde (Myerbeer), (from the Opera L'Africaine).

BAUER AND CASALS IN NOTABLE CONCERT

Sunday afternoon, March 10th, have appeared musically in San Francisco, for on that day at the Columbia Theatre, Selby C. Oppenheimer will present the two famous instrumentalists, Harold Bauer, pianist and Pablo Casals, cellist in a joint recital, the only appearance either of the famous artists will make in San Francisco this season. Bauer, who is now in his 30th year, Casals mastered the cello at the age of fourteen. At that time he played the violin and the organ equally as well, but as he says himself: "I chose the cello because it is the instrument having the widest capacity for expression." On the subject of his instrument he philosophizes: "Casals is today acknowledged to be the greatest cellist."

Harold Bauer is one of the very greatest of present-day pianists. His place at the top of his profession is secure and undisputed. To be twice, have appeared often in the same program of sonatas and solos they will play in this city will be memorable. It is rare that so fine a combination of superlative artists join talents here and music lovers from far and wide are keenly looking forward to the important event.

PERSINGER SOLOIST AT SYMPHONY POP.

Next Sunday afternoon's Popular Concert of the San Francisco Symphony Orchestra to be given in the Curran Theatre, under the leadership of Alfred Hertz, will feature two of the orchestra's principal players in the capacity of soloists. Louis Persinger, concertmaster of the organization will perform the second and third movements from the Wieniawski D minor Concerto, while Kajetan Atli, harpist, will offer the Legende of Renie. The orchestral portion of Sunday's program will consist of the overture to Mignon of Thomas, Liszt's ever-welcome symphonic poem, the prelude and Rondo on a Merry Folk Tune by Albert Elkas, two numbers from the Saint-Saens, Henry VIII Ballet Suite and the ballet music from Gounod's Faust.

The eleventh pair of regular symphony concerts, to be given on Friday and Sunday afternoons of next week, will introduce to San Francisco, Germaine Schultzer, the distinguished Parisian pianist. Miss Schultzer, although well-known to concert goers in the East and in Europe, has never before appeared in San Francisco, and judging from the trail of enthusiastic newspaper comments left behind her on her tour, local music lovers may expect somewhat of a revelation in the pianistic art. Commenting on a recent New York recital, the New York American reported: "This young woman exhibited a command of technique that few of her sex can equal. Liszt's Reminiscences de Don Juan, which at one time was considered the most difficult piece in the literature of piano music, she performed with an effortless ease and facility that made her achievement seem like child's play."

For her appearances with the Symphony Miss Schultzer will perform two works which will be new in the orchestra's repertoire, the seldom-heard Mozart E flat concerto, and the Saint-Saens fantasia Africa. For

its portion of the program the orchestra will present the Cesar Franck D minor Symphony, and Debussy's prelude, "The Afternoon of a Faun."

THE ROSENBLATT CONCERT

The location of Romance is changing continually. Sometimes it is in Spain; sometimes in dark Africa. Often it is associated with Monte Carlo and Riviera. But until recently the seat of musical romance was always Paris or Berlin. It was Josef Rosenblatt, the cantor-tenor, who made these remarks while discussing his forthcoming concert at the Scottish Rite Hall, on Wednesday evening, March 5th:

"All my life," continued Mr. Rosenblatt, "I have been accustomed to think of those two famous cities as the inspiration points for all the arts. It was to Paris that the artists flocked and to Berlin elsewhere else, apparently, could they find proper instruction and inspiration. But conditions are not always like this. The United States has also come in for her share of romance. People are beginning to realize that New York, Chicago, and Boston also have their musical influence; that they inspire high ideals, that they offer excellent instruction; that their studios, their streets and their theatres are all clothed in romance and in adventure."

The Rosenblatt recital is sponsored by a local committee of twenty representing the Jewish Consumptive Relief Association of California. By the committee's arrangement with the Elwyn Concert Bureau, a substantial portion of the proceeds will go for the benefit of the Free Tubercular Hospital at Duarte, Cal. Tickets on sale at Sherman, Clay & Company and 420 Pacific building.

HOMER HENLEY RECITAL

Homer Henley presented two of his artist pupils in recital on Sunday afternoon, February 10th, at his studio, 1249 Bay street. They were Doris Athole Osborne, contralto and Dan MacBoyle, baritone. Miss Osborne, while touring the East as a concert pianist, had the honor of having Mme. Marcella Sembrich try her voice. On the advice of that great artist she gave up her pianistic career and is devoting her time to the development of her very beautiful contralto voice.

Mr. Henley is one of America's promising poets, the Yale University Press having included his book of verse, "When Lilith Dances" among its select list of seven of the younger poets of this country. Mr. Henley, on this occasion, sang a song, To You, for which he wrote both the music and the words. The program follows: Miss Osborne sings—Plaisir d'Amour (Martiini), Als die alte Mutter (Dvorak), Che faro senza (Euridici), Adieu forets (Tchaikowsky), Down in the Forest (Ronald), Lie There My Love (Hamish MacCunn), Seagulls (Bisset), Three Chinese Songs (arr. by Granville Bantock)—In the Palace, The Garden of Bamboo, The Emperor. Mr. Henley's songs—Rest (Cyril Forsythe), Rolling Down to Rio (German), Requiem (Homer), Irish Mother's Lullaby (Lang), Kashmiri (Huhn), Invictus (Huhn), The Young Warrior (Burleigh), Two Grenadiers (Schumann). The assisting artists were Miss Ella Lawrie, accompanist, and Rex N. Hamlin, flutist. The latter played obligatos to the Bantock Chinese songs.

ALCAZAR THEATRE

Margaret Lawrence, New York's fascinating star, who has not been here for several seasons, comes to the Alcazar next Sunday night, February 24th, at the head of a special company in a society comedy, In His Arms. Miss Lawrence, a youthful actress bubbling over with personality and clever as a comedienne, should be right at home in this whimsical piece from the pen of Lynn Starling, whose former success, Meet the Wife, is one of Broadway's reigning triumphs. In His Arms is said to be an admirable vehicle for Thomas Wilkes' new star. It is a modern day fun maker with all of the piquant situations and sparkling lines that might be expected from its title. It deals with love at first sight and presents unexpected matrimonial twists that prove of particular delight to the spectator.

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

Editor Musical Blue Book of California
801 Kohler & Chase Building
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DOHNANYI POETIZES AS COMPOSER-PIANIST

(Continued from Page 1, Col. 2)

redition of this classic. Particularly effective was the adagio molto which in its depths of emotional intensity grips the heart strings and strikes responsive chords in every mind. It was one of the very finest concerts given by this exemplary body of musicians who have so lastingly endeared themselves to San Francisco's serious music lovers.

Owing to the opening of the Spring Music Festival at the Exposition Auditorium on March 25th and the participation of the entire Chamber Music Society personnel (even the founder and flutist, Elias M. Hecht) in the Festival Orchestra, the final concert of the chamber music series will be given on Tuesday, March 18th, instead of the 25th as originally announced. The program for this event will be as follows: String Quartet, A major Op. 18 No. 5 (Beethoven), String Quartet A minor, Op. 51 (Brahms), String Quartet F major, Op. 96 (Dvorak).

MEROLA REPORTS ON GRAND OPERA SEASON

(Continued from Page 1, Col. 4)

plans for the settings and seating at the auditorium and a number of contemplated improvements over the splendid arrangement of the house last fall. The executive committee is working out plans for the enrollment of founders of the association and promises an important announcement in the near future.

CHALIAPIN'S ONLY RECITAL

With a concert repertoire enriched by many new and unfamiliar works in Russian and other languages, and made further attractive by a revival of many of his old favorite numbers, Feodor Chaliapin, peerless basso, comes to San Francisco for a single recital at the Casino Theatre on Sunday afternoon, March 30th. This will be one of the outstanding events of the present over-crowded music season for Chaliapin in recital as well as in opera enjoys a popularity that assures for him a great

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reception from a throng that will undoubtedly fill every corner of the theatre. Chaliapin recital tickets will be placed on sale at the Oppenheimer ticket office at Sherman, Clay & Co. on Monday morning, March 10th. In the meantime Manager Oppenheimer is already receiving mail orders for the event.

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SAN FRANCISCO, MONDAY, MARCH 3, 1924

PRICE 10 CENTS

MARIA IVOGUN IS SENSATION AT SYMPHONY GRAND OPERA SEASON WILL OPEN THURSDAY

Distinguished Hungarian Colorature Soprano Enthuses Two Large Audiences at Tenth Pair of Symphony Concerts—Alfred Hertz Directs Tschalkowsky's Fourth Symphony With Extraordinary Warmth of Sentiment—Selection From Rhinegold Brings Program to a Thrilling Conclusion

BY ALFRED METZGER

The tenth pair of symphony concerts was given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz on Friday and Sunday afternoons, February 22d and 24th, in the presence of unusually large and exceptionally enthusiastic audiences. The soloist of the occasion was Maria Ivgun, a colorature soprano of the highest rank. Indeed Miss Ivgun made a veritable sensation being called out many times after the conclusion of her numbers, even on Friday afternoon when the audience is not always as demonstrative as that attending the Sunday afternoon concerts. And the ovation accorded this distinguished artist was, indeed, fully justified. She possesses a voice of exceptional flexibility and velvety smoothness. Her range is truly extraordinary; during the Mozart aria she sang the high F and during the Strauss aria the high D without effort and with a purity of intonation and ease of execution that was thrilling to witness.

In addition to her beautiful voice and her impeccable technic, to which difficulties do not seem to exist, Miss Ivgun is an intelligent interpreter who phrases with taste and judgment and who colors her runs and staccato passages with exceptional sentiment and emotion. The Mozart Aria—*Mia speranza adorata*—was given the true Mozartean atmosphere, namely, that daintiness and accuracy of execution which that master's works absolutely demand, if they are to be interpreted in artistic fashion. The Strauss aria from *Ariadne auf Naxos* improved one of the most difficult and intricate vocal compositions we have ever listened to. Indeed the technical difficulties at times appear to be unsurmountable and yet Miss Ivgun overcame them with an ease and assurance that was positively astounding. The orchestral accompaniment, written for small orchestra, is equally intricate and tricky and Mr. Hertz as well as the members of the orchestra are entitled to exceptional credit for the thoroughly musicianly manner in which they interpreted the work, adding greatly to the general artistic effect of this number. Since the zenith of Marcella Sembrich's brilliant career we haven't heard a colorature soprano of such exceptional merit as Miss Ivgun.

The opening number of the program consisted of Tschalkowsky's Fourth Symphony which Alfred Hertz conducted with that warmth and sincerity which he bestows upon the interpretation of all artistic treat to hear Mr. Hertz and the San Francisco Symphony Orchestra interpret works like this Fourth Symphony for the expression with which the phrasing is infused strikes responsive chords in the hearts of every sincere listener. It was an excellent performance and merited the enthusiastic appreciation of the audience. The concluding number consisted of *Finale and Entrance of the gods into Valhalla* from *The Rhinegold* by Wagner. It is hardly necessary for us to comment at length upon the spirited rendition of the Wagnerian operatic selections which always accompany Mr. Hertz' conducting of the same. On this occasion there was no exception to the rule and the dramatic fervor contained in this particular number was duly emphasized bringing out the beauty and force of the work in a way which no other conductor succeeds in emphasizing

like Mr. Hertz. In contrast to the dramatic virility of the Tschalkowsky and Wagner compositions was the poetic *Liadow Enchanted Lake*, the elegant phrases of which were given a reading of unusual poetic delicacy and shading. Altogether the program was such that any serious lover of the best in music delights to listen to.

The effect which these symphony concerts exercise upon San Francisco's mu-

Boito's *Mefistofele* With Chaliapin in the Title Role to be Opening Production—Mary Garden in Massenet's *Cleopatra* to be Feature of Friday Evening—Moussorgsky's *Boris Godunoff* With Chaliapin Will be Saturday Afternoon's Feast—Haley's *La Juive* With Rosa Raisa in the Leading Role Will Close the Engagement

BY ALFRED METZGER

Music interest is now focused on the coming of the Chicago Civic Opera Company here this week which will be heard in four operas at the Casino Theatre Thursday, Friday and Saturday nights and Saturday matinee. With the best of the Chicago Company's repertoire and the greatest of its artists, coupled with one of the biggest seat sales on record this three-day engagement promises to establish a new operatic achievement

this organization. Nothing has been spared, according to Selby C. Oppenheimer, under whose management the company has been worked, to make this the outstanding operatic event for San Francisco this year.

The season will open with the presentation of Boito's *Mefistofele* Thursday night. In this Feodor Chaliapin, the internationally renowned Russian bass of the Chicago Company, will have the title role. Much interest centers in this opera not only because it is the "first night" but also in view of the fact that this is Chaliapin's first appearance here in grand opera. Supporting Chaliapin will be Mason, Lamont, Sharlow, and others of equal note. The performance will be conducted by Polacco, a long-time favorite of music lovers here.

Scenically *Mefistofele* is said to be one of the most impressively beautiful operas in the Chicago Company's repertoire. Both the settings and the lighting effects are said to give added freshness of beauty to this great work.

Chaliapin's rendition of the role of "Mefistofele" has been one of the outstanding features of the present transcontinental tour of the company. Many critics declare that his interpretation of the part has established a new standard of attainment and made Chaliapin the greatest drama singer on the operatic stage today. The second night, Friday night, will mark the only appearance of the adorable Mary Garden, in the title role of "Cleopatra." This fact, together with the first production of this opera in San Francisco has tended to make this an "big night" in the Chicago's brief season. With Miss Garden will be an army of artists, including such as Baklanoff and Sharlow. Panizza will conduct.

Another unusual operatic treat for local music lovers will be supplied in the presentation of Moussorgsky's *Boris Godunoff*, the dramatic story of the Russian Czar of the same name. In any one of the four operas given draws a larger house than the others it will be "Godunoff," according to Oppenheimer, who declares, however, that there is every evidence that the Casino will early be sold out for all four operas. The portrayal of the part of Boris by Chaliapin produced little less than a sensation wherever the opera has been given on the company's present tour, it is said.

The season will come to a brilliant close with the presentation of Haley's *La Juive* (The Jewess). This will be the opera public's only opportunity to hear Rosa Raisa, an old-time favorite with opera goers here. She will have the tragic role of the beautiful Jewess about whom the action of the opera centers. Supporting Raisa will be the beautiful Edith Mason, Lamont, Sharlow, Baklanoff, Marshall, Lazzari, Steickiewicz, Mingetti and others. A feature of the Chicago's season will be the company's big chorus and its ballet headed by the beautiful Anna Ludmilla. The choral numbers and the interpretative dances are declared to add a fresh laurel to the Chicago's achievements in these two departments of operatic work.

Tickets are now on sale at Sherman, Clay & Company, San Francisco, and although a heavy demand has been experienced to date there is a wide selection yet possible for each of the operas.



MARY GARDEN

The Distinguished Prima Donna Soprano Who Will Sing the Title Role in the Opera *Cleopatra* by Massenet at the Casino Theatre With the Chicago Opera Co. Next Friday Evening, March 7th

sical public is most striking, for it is becoming more and more apparent that the program numbers that arouse the greatest enthusiasm are invariably the ones that represent the highest form of composition. Even the modern school, with its innumerable intricacies, seems to strike a responsive chord among those attending the concerts.

MEMBERS' SYMPHONY CONCERT

Palace Hotel Presents Brilliant Scene on Occasion of Complimentary Event—Mischa Violin Warmly Received

By ALFRED METZGER

It was necessary to open up an extra room at the Palace Hotel last Tuesday evening when the San Francisco Symphony Orchestra, under the direction of

that will carry the name of San Francisco far and wide as an ardent supporter of good music.

Two special trains are bringing here all of the properties required to make the four operas to be given here the same artistic success that made the past season of the company in Chicago one of the greatest triumphs in the history of

Alfred Hertz, gave a complimentary concert to the members of the Musical Association of San Francisco in the Palace Hotel Palm Court, in order to accommodate the large influx of leading society and business people of the city who represent the guarantors sustaining the organization. The program was of a popular nature, that is to say it contained works specially suitable to people

(Continued on Page 11, Col. 1)

"The Piano is the Steinway"

What this oft-used phrase means to me
AS EXPLAINED BY THE STEINWAY PIANO

AT a great majority of all concerts this season, as for two generations past, the programs state: "The piano is the Steinway."

I am the Steinway piano. I do not believe that Sherman, Clay & Co., my Pacific Coast representatives, print this statement in a spirit of boastfulness. I believe that they use it, as I accept it, in a spirit of deep responsibility.

For consider what it means to me, the piano, thus chosen—not occasionally, but almost universally—to be the companion of all these artists on the concert stage. Violinists and vocalists trust me to provide the canvas against which they, as painters, may fling the colors of their art. Pianists invite me to render into gracious sound, those vast chords and melodies which exist only within their own brains and souls—until I speak for them.

Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

Nor is it sufficient that I simply perform as well on this occasion as on the last. Art does not stand still; neither may I. Every concert on every occasion is a new test, a new crisis, and a glorious new opportunity for me.

That is why it meant so much to me when the great Theodore Thomas wrote of me in 1879,



years ago, and will only change it in so far as "I consider the Steinway piano the best at present made, and that is the reason why I use it in private and also in all my public concerts," and was able to say of me again in 1898, "I gave the above testimonial nineteen

to say that the superiority of the Steinway piano to all others that I know of is even more apparent today than it was nineteen years ago."

That is why it means so much to me to have Paderewski say: "Whenever perfection is attained, progress is stopped; for there is no room for climbing when the summit has been reached. And yet, in your case, this law of nature seems to have been defied . . . Such a thing can only be accomplished by a sincere love of profession, and it is to this love of profession that I wish to pay my tribute of high esteem and admiration."

This is my responsibility, to see that every concert season finds me more gracious, more responsive, more endearing than the last. And always, I hope, shall I continue to be a very human piano.

Such is the meaning of the phrase, "the piano is the Steinway," and such is the spirit in which I stand upon this concert stage before you now.

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ALFRED METZGER

Editor

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TWENTY-THIRD YEAR

STUDENTS' CHAMBER CONCERTS

The first of a series of four Students' Chamber Concerts, under the management of John C. Manning, director of the Manning School of Music, will be given at Scottish Hall Auditorium on Friday evening, March 7th. This is the third of a series of events and those preceding the present one proved so beneficial to students that we are justified to urge everyone to lend these concerts their united support. The principal aim inspiring Mr. Manning to undertake the labor and worry necessary to give these concerts is to present to the best artists residing here to students so that they may hear the best music at prices within their reach. It is a notable purpose and should be appreciated. The program for this first concert is as follows: Trio Op. 50 (Schumann), Songs: The Happy Lover (Old English), Trade Winds (Keel), Tommy Lad (Margeson), The Great Awakening (Kramer), E. Harold Dana; Trio Op. 2 D minor (Schumann). The ensemble numbers will be interpreted by the Sequoia Trio consisting of: Pierre Douillet, pianist; Arthur Anderson, violin; and Arthur Weiss, cello. Tickets are on sale at Sherman, Clay & Co. and at the Manning School of Music, 3242 Washington street.

SAN FRANCISCO MUSICAL CLUB PROGRAM

Mrs. Horatio F. Stoll will preside at the next regular meeting of the San Francisco Musical Club which will be held on Thursday morning, March 7th, in the Palace Hotel Ballroom. Mrs. Charles William Camm has prepared an unusually interesting program of poems with musical settings for piano, vocal and ensemble. Marion de Guerre Steward will be the piano soloist. Mrs. Lillian Birmingham, Miss Lucy Vance, with Mary Coonan McCrea at the piano, Ellen Pressley, with Elise Young Marie at the piano, will interpret the vocal numbers and the Charles J. Loeffler Trio (two rhapsodies) for oboe, viola and piano (poems) The Pool and The Bagpipes, by Maurice Rollina will be interpreted by Mrs. Frederick Crowe, piano; C. A. Addimando, oboe, and Emil Hahl, viola.

GALLI-CURCI IN APRIL

The 1924 musical season which has been rich in every way, the world's greatest and near-greatest having been featured throughout the year in an unusual number of programs, will be brought to a close on Sunday afternoon, April 27th, when Amelita Galli-Curci, with the Exposition Auditorium. Galli-Curci on her return to New York a few weeks ago where she sang with the Metropolitan Opera Company, renewed in every way the great popularity she has always enjoyed in the metropolis, with resultant box-office business the biggest of the year in the great opera house.

GEORGE R. HUGHES CONVENTION CHAIRMAN

George R. Hughes will be general chairman of the Western Music Trades Convention, which will be held in San Francisco at some date not yet named. Probably the meetings will take place in July, but no one wants to make dates hastily, as the desires of all concerned are to be carefully consulted. Mr. Hughes, who is president of the Music Trades Association of Northern California, is planning to visit Los Angeles and be present at meetings of some of those who first fathered the convention idea. All the San Francisco men evidently are in the Los Angeles mood, and the movement for the convention, and ought to have a great deal to say about convention plans.

The Northern Association has gone on record as being unanimously in favor of holding the convention, and the Los Angeles music trade men have asked that the first convention be held in San Francisco. And whilst Mr. Hughes is waiting to confer with the South

and is deferring aggressive action till the wishes of the southland have been formulated, the general chairman has called on the Los Angeles music trade men to prevail among northern members of the trade. It is that at least three days of the convention should be devoted to real convention work. The fourth day might very well be devoted to a golf tournament, but work, and not a golf tournament, is to be the real object of the convention. —Musical Courier Extra.

THE BALDWIN ANNUAL DINNER

The Baldwin Piano Company, of Cincinnati, Ohio, held a double celebration on Tuesday evening, January 22. The event was the sixty-second annual meeting and dinner of the Baldwin concern, and also marked the close of the largest selling and most successful year in every way of the company. George W. Armstrong, Jr., president of the Baldwin Piano Company, read a report of the year's activities and showed that the various plants of the company had been working at full speed throughout the year in order to keep pace with the demand for Baldwin instruments. The recently enlarged factories last year were operated to capacity and it was freely predicted that further extensions would be necessary if the rate of increase continues for the coming season. A program of national advertising was outlined and approved. —Musical Courier Extra.

THE BAUER-CASALS RECITAL

If art is to be measured at all by the breadth of its appeal, that of Harold Bauer, the world-famous pianist, who is scheduled to appear in joint recital with the cellist Pablo Casals at the Columbia Theatre on Sunday afternoon, March 23rd, should take a high place, for Bauer is essentially a musician's pianist, but his audiences the world over fully attest that he is more than that, and his present popularity among all classes rests not only on his superb musicianship, but on his catholicism of his programs, for Bauer himself declares: "I insist on first knowing the taste of my audiences then I try to build my program in accordance with the effort to please them." In association with Casals, Bauer is at his best, and his combination is a noted one, having appeared in sonata recitals on diverse occasions, always eliciting the loudest praise and widest approval from the most eminent critics.

Casals stands alone at the head of the class of cellists, and his colossal art has been acclaimed by such of his confreres as Fritz Kreisler, Leopold Godowsky and Eugene Ysaye as unapproachable and unequalled. The joint recital of these super-musicians will be a great treat for San Francisco music-lovers. Selby C. Oppenheimer, under whose direction they played here previously, has a program of vital musical importance, including sonatas and soli. Sonatas will be selected from Brahms, Beethoven and Saint-Saens, two of which will be played. Tickets for the Bauer-Casals recital, the only one to be given in San Francisco will go on sale at Sherman, Clay & Co.'s on Monday morning, March 10th.

PACIFIC MUSICAL SOCIETY CONCERT

With such names as Elias Hecht, flutist; Muri Silba, pianist, and Lena Frazee, vocalist, on the program for the evening of Thursday, March 13th, at the Fairmont Hotel, great credit is due the esteemed president, Mrs. William Henry Banks and Mme. Rose Relda Calleau, chairman of the program committee, for having engaged these artists for an evening of music. The members of the society will surely prove one of the most attractive programs of the season, and the ballroom should be filled to overflowing. Elias Hecht will present a program of flute solos accompanied by Ellen Edwards on the piano. Muri Silba will make an appearance in a piano, violin and cello trio, and will also appear in a piano, violin and cello quartet. The program will be a most complimentary criticism of the best critics in the country. Lena Frazee has long been known to our music-loving public and she will have as her accompanist Carol Jarboe. In looking over the list of artists the members of the society will find that the program will prove a rare treat, and there is little doubt that the evening will serve to bring out the entire membership.

PALM SUNDAY CONCERT

Rehearsals are under way for the sixth annual Palm Sunday concert, St. Ignatius Church, Fulton street and Parker avenue, on April 13, at 3 o'clock, under the supervision of Professor Harry Wood Brown. The newly adopted organists, Fred and Gertrude, of the Palm Sunday concert has gradually become a feature of the Lenten music at St. Ignatius Church. Elaborate plans are being made for the forthcoming concert, including orchestra in choral work. Local artists of high rank are singing and playing. Rehearsals will be held every Wednesday evening at St. Ignatius Church at 8 o'clock under the direction of Mr. Brown, organist, and musical director of the choral work. The chorus is cordially invited to attend these rehearsals.

The San Francisco Symphonic Ensemble, which has been playing to enthusiastic audiences in the Jinks Rooms of the Bohemian Club, is coming for one concert only in Berkeley at the Wheeler Hall Auditorium on March 24th, under the leadership of the Greek Theatre management. Symphonic Ensemble has been sponsored by a group of the Bohemian Club members and has given six concerts since November, 1923, and six more are to be given in the city, the one in Berkeley, and the Ensemble is going to give the Greek Theatre Orchestra, Santa Ana, and Pasadena. The Ensemble is being directed by Alexander Saslavsky, the eminent violinist. The Saslavsky String Quartette of New York was for several seasons shared with the Kneisels and Flonzaleys throughout the eastern part of the United States and Canada.

A NEW CONCEPTION OF TECHNIC

By Karl Rackle

THE BASIS OF TECHNIC

The technic of the present-day pianist is not based on speed, as so many imagine. It is based on tone. The genuine artist, when practicing, is concerned with producing the exactly proportionate amount of tone for each note. Should a tone be too scant, or another too forcible, the strength and nervous energy of the finger producing the disproportionate tone, must be patiently brought under control until true proportion is attained. This is the only way that a really artistic interpretation can be arrived at, means the most important kind of work; it requires the keenest perception of the ear and the most delicate sense of muscular and nervous action in the fingers. It means very slow practice; it has nothing to do with the tempo at which the composition is to be played after it is worked out. Do not worry about how fast a piece is to be played. If you work out the proper proportion of tone with perfect control of the energy of the finger on each key the proper tempo will in due time take care of itself. This kind of practice, working at a composition bit by bit—playing over and over just a few measures, just one measure, just a chord, or repeating a single note which requires an awkward position of the hand, it has nothing to do with playing a piece through from beginning to end, and getting through it a certain number of times, disregarding all faulty tone, rigid muscles, and awkward phrasing.

I wish to make it clear that interpretation must be worked out conjointly with technic, and that the latter is based absolutely on tone. I wish to show how futile such teaching is which attempts to develop a technic by racing through scales, arpeggios, and studies, and then expects to transfer it, like magic, to the masterpieces of piano literature. The result of such practice is its own condemnation. Work out your interpretation as you learn a composition, as you get the notes in your fingers. This is only another way of saying observe proper proportion of tone in your practice. Then you will have interpretation when you have the notes in your fingers; and you will not feel the necessity of saying a tedious phrase of master classes an exorbitant fee to give you the idea of what you should play loud and when soft, or when slow and fast.

Delicate control of the fingers implies control of all the muscles of the arm and shoulders. If there is any stiffness, another term for inhibition, in any of the muscles of forearm, upper arm, or shoulder, you cannot acquire perfect finger control. In my next paper I shall say something about relaxed arms and shoulders.

MISS NICHOLS' PUPILS GIVE RECITAL

A piano recital by pupils of Miss Hazel M. Nichols, of the San Francisco Conservatory of Music, was given last evening, February 23, in the auditorium of the Conservatory. The students who appeared on the interesting program were: Marie Arneson, Ruth Whalin, Happy Hamilton, Florence McCormick, Geoffrey Christensen, Helen Bradford, Marshall Dornin, and Agnes Nelson. The following is the program: Allegro, from Sonata in D Major (Haydn), Marjorie Anderson; The Jumping Jack (Hartman), Happy Hamilton; Allegro, from Sonata in A Minor, No. 1 (Beethoven), Ruth Whalin; Prelude in A Major (Chopin), Florence McCormick; Elvén (Nollet), Impromptu in A flat Major, Op. 90, No. 4 (Schubert), Geoffrey Christensen; The Jumping Jack, from Sonata in A Major, Op. 2, No. 2 (Beethoven), Helen Bradford; Allegro, from Sonata in D major, Op. 49, No. 1 (Beethoven), Agnes Nelson; Spinning Song (Mendelssohn), Romance in F sharp Major (Schumann), Country Gardens (Percy Grainger), Helen Bradford; Song to the Evening Star (Dagner-Liszt), Polonaise Militaire (Chopin), Ruth Whalin.

RUTH VIOLA DAVIS PRESENTS PUPILS

Ruth Viola Davis presented her pupils, Evelyn Dodd Merrell and Julia Dodd Merrell, in a piano recital, assisted by Augusta Hayden, soprano, at the Forum Club House on Saturday evening, February 23rd, a most qualified success. The young pianists acquitted themselves most creditably, overcoming technical and musically difficulties in a manner to reveal fine training and natural talent. Miss Hayden sang with splendid diction and with that clarity of voice and distinct enunciation which makes her vocal art so pleasing. The program was as follows: Duet from Foreign Parts—Italy (Moskowski), Evelyn and Julia Dodd Merrell; Nocturne (Grieg), Prelude C minor (Chopin), Song of the Wind (Tschakovsky), Lullaby (Grieg), Julia Dodd Merrell; Fantasia D minor (Mozart), Valse (Chopin), Shadow Dance (MacDowell), Marche Grottesque (Sinding), Minuet (Paderewski), Evelyn Dodd Merrell; Psyche (Padihl), Petites Roses (Cesek), Tea Time (Rabey), Augusta Hayden; Fairy Tales (Grieg), Pratt at the Piano; Gay Butterflies (Grieg), Album Leaves (Grutzmacher), Canzonetta (Schutt), Elfentanz (Grieg), Second Mazurka (Godard), Julia Dodd Merrell; Vitches Dance (MacDowell), Le Papillon (Lavalley), Alt-Wien (Godowsky), Lullaby (Grieg), Augusta Hayden; Fairy Tales (E. Wolf), Happiness (Edwards), Augusta Hayden; Soprano, Mollie Pratt at the piano; Duet—only (Leschetizky), Prelude C sharp minor (Rach-Titan), (Lefebure-Wely), Evelyn and Julia Dodd Merrell.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

San Jose, February 19th.

The Chamber Music Society of San Francisco was heard in concert Thursday night in the Morris E. Dailey Memorial Auditorium, the fourth superior attraction provided by the San Jose Musical Association. The organization, which is under the musical direction of Louis Persinger, who needs no introduction to local musicians, was founded several years ago by Elias Hecht, and contains the following personnel: Louis Persinger and Louis Ford, violins; Nathan Firestone, violoncello; Walter Ferner, cello; Elias Hecht, flute. The very fine program, which was received with great appreciation, was divided into three parts—the quartet of strings playing the exquisite Schumann String Quartet followed by Beethoven's Serenade, Op. 25, in A major, followed by the trio, flute, violin and viola. The last movement of this was repeated for call. A modern group of three numbers concluded the program, played by the quartet, giving for a recall number Angel Gabriel, a Negro Spirituella, arranged by the composer, and a full Schumann—String Quartet, A major, Op. 41, No. 3; Beethoven—Serenade, Op. 25; (a) Andante Cantabile (Tschaiakowsky); (b) Seberzo (Franck); (c) Orientale (Glazounov).

Harold Bauer, pianist, will appear here in concert on the evening of March 21st, and Reinold Werrenbach, baritone, will be heard March 27th, both artists under the auspices of the San Jose Musical Association of which Dr. Charles M. Richards is president and Miss Marian Ives business manager.

Warren D. Allen, organist of the Memorial Church, Stanford University, whose recitals are a great asset to the community, is planning an innovative series of series of historical programs, the first being given Thursday afternoon, February 21st, devoted to early Italian composers, the same numbers to be repeated Sunday, February 24th, at 4 o'clock p. m. The program: Cansona (Andrea Gabrieli); Ricercar (Palestrina); Toccata per l'Organo (G. Frescobaldi); Gavotta in F major (Padre Martini); Triumphal March from Aida (G. Verdi). On the afternoon of Tuesday, February 26th, Mr. Allen will present a program by modern Italian composers which will include the following numbers: Prelude and Fugue in D major (Alberto Bimboni); Melodia (Filippo Capocci); Christmas in Sicily (Pietro A. Yon); Elevazione (F. Enrico Bossi); Alleluia—Finale (F. Enrico Bossi). The program for Sunday, March 2nd, will be devoted to early English.

Tuesday, February 12th a musical was given at the Paris Hall, Santa Cruz, for the benefit of the new Steinway grand piano which the Parish Guild of Calvary Episcopal church has recently installed in the hall. About two hundred music lovers enjoyed the afternoon's program. The feature of the program was the two-piano numbers played by Mesdames Flora Cooper von Schuckmann and Hope H. Swinford. They played the Mozart Sonata in C, with part for second piano by Grieg; the Andante and Variation by Schumann; Arachques, First and Second, by Debussy, and Arensky Suite. They were assisted by Mrs. Kate Wheelock, violinist, who played the Romance from Wienawski's Second Concerto and the Beethoven-Kreisler Rondino; and Ronald Hunt, tenor, who sang Gretchen's "Over the Steppes, and Duna" by Josephine McGill.

The Institute of Music has added a department of dramatic art to its comprehensive curriculum, and with the opening of the spring semester February 11th announced the addition of Bertha Lillian Miller to its faculty. Miss Miller is a graduate of several schools of elocution, and has had many years' experience in the work which she is to lead at the Institute. She has had many flattering offers to take a place behind the footlights, but has preferred to pursue her art in the way of teaching, and able to enjoy domestic life at the same time. At the Institute she will give courses for students at all stages of advancement, and has indicated a course of study for the particular purpose of enabling students who expect to enter the operatic field to gain stage presence and poise. She will also do work in the way of coaching plays.

The Scottish Rite Choir Tuesday evening gave a concert of high merit at the Order of the Eastern Star, when under the direction of LeRoy V. Brant, organist and choirmaster for the bodies and director of the Institute of Music they appeared in an evening of entertainment for that organization. Praise spontaneous and hearty greeted the efforts of this group of men who devote their time to the work of Free Masonry. The work of Mr. Brant in the training of the choir came in for its meed of praise.

Work on Mendelssohn's Elijah is progressing excellently at Trinity Church. Under the direction of LeRoy V. Brant the Trinity choir, augmented by many of the best singers of San Jose, is to give this oratorio March 9th. It is planned to make this a community affair, as all the music lovers of the city and valley will be invited to hear this stupendous work.

Artist Classes in Piano are to be conducted by LeRoy V. Brant at the Institute of Music during the present spring term.

The Scottish Rite Choir of twenty voices sang at the reunion held at the local Temple February 15th, 16th and 17th under the direction of LeRoy V. Brant.

The February Meeting of the Monday Musical Club of Santa Cruz had a program of Schumann and Liszt. The members giving the interesting program included Mrs. Alfred Mellor, soprano; Mr. Alfred Mellor, tenor; Mrs. Josephine Rittenhouse, violin; Francis Hamlin, viola, and Mrs. Vera McKenna Clayton, Otto Kunitz and Marie L. Cain, piano.

BUSH CONSERVATORY NEWS ITEMS

One of the most important and interesting programs of the year at Bush Conservatory, Chicago, was the recital on Friday, February 29th, of the original compositions by members of the Master Class in Composition. Edgar A. Brazelton, under whose guidance the composer-students have been working during the season, arranged an attractive program, which included a piano sonata and a string quartet by Robert Sanders, violin solos by Jessemin Page and Robert Sanders, a cantata The Santa Fe Trail by Irwin Jensen and several songs by the same composers. One group of songs consists of several negro plantation melodies, with words by Edward F. Younger of the Chicago Tribune. The program was



given in Bush Conservatory Recital Hall on Friday, February 29th, at 8:15 p. m.

Bruno Esbjorn, violinist of the Bush Conservatory faculty, gave lecture-recital on Paganini on Wednesday, February 20th, at 8:15 p. m.

The third concert this season by the Bush Conservatory Symphony Orchestra, Richard Czerwony, conductor, will take place in Orchestra Hall Tuesday evening, April 8th. There will be three soloists, all of whom are artist students of Bush Conservatory. The program will be announced later.

The big annual contest for prizes offered Bush Conservatory students will be held in Orchestra Hall, Chicago, April 29th. The prizes, which will be competed for by artist students of the school are:

Piano Prize—A. B. Chase Grand Piano, valued at \$1650. Donated by the Moist Piano Co.

Vocal Prize—Henry P. Miller Grand Piano, valued at \$1250. Donated by Moist Piano Co.

First Violin Prize—Fine Old Italian Violin. Donated by Lyon and Healy.

Intermediate Violin Prize—Fine Old Italian Violin. Donated by Horstner Violin Shop.

The winners of the final contest in Orchestra Hall and the winner of the first violin prize will appear as soloists with the Bush Conservatory Orchestra, Richard Czerwony, conductor in Orchestra Hall, May 20th, at the final concert of the season.

Numerous faculty and student recitals are scheduled for March at Bush Conservatory. On March 7th, there will be a joint recital by Melita Krieg, pianist and Paul Stoos, violinist of the faculty.

The vocal pupils of Mme. Justine Wegener will be heard on March 12th. Marion Levin, violinist of the faculty will give a recital on March 14th and the pupils of Robert Yale Smith will appear on March 31.

William Nordin, baritone, and Paul Hultman of the Bush Conservatory faculty are scheduled to give a joint recital on March 25th.

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DUNCAN DANCERS PROVE ENTERTAINING

By Constance H. Alexandre

The Duncan Dancers—Anna, Lisa and Margo—disciple of the great Isadora Duncan demonstrated the fact at their performance in the Columbia Theatre when they appeared there on Friday afternoon, February 22, under the management of Selby C. Oppenheimer, that they were rightly chosen to continue giving to the world of art the message originally contributed by their famous teacher. These three young dancers, the personification of youth and grace, with their surety of terpsichorean technique and apparent love for their art, gained hearty response from an enthusiastic audience.

There is a lovely art—it is the expression of the most exalted and spiritual ideas conveyed through bodily motion and facial play. Even though the human body responds to but perhaps a dozen varied movements these are brought into action instantaneously producing the effect of spontaneity and naturalness. The first half of the program was devoted to practically the entire ballet from Gluck's Orpheus, the music of which is beautiful because of its classic characteristics and exquisite melodies. The story was well expressed by the young dancers, especially, The Dance of the Furies, which was rendered with a suggestion of force and energy.

It was, however, in Mozart's Les Petits Riens, a series of dances depicting children at play, that the real charm of the Duncan Dancers was felt. The music, like all of Mozart's, delicately with a refinement of style was ideally suited to the fragile art of the three dancers. They caught the spirit of the music and danced to it with a joyousness and freedom that proved infectious. The Ride of the Valkyries ended the program, but I cannot say that their interpretation or the garments they wore in this dance were entirely in conformance with the subject under consideration. It is hardly possible that Valkyries, living in a rugged region would clothe themselves in the drapery of the most delicate pastel shades so that their appearance became thoroughly Grecian and deliciously effeminate.

The Valkyries, let us remember, were gods and goddesses, depicted partially human, whose mission it was to carry to the gods the souls of the Valkyries, the bodies of the heroes who on earth had fallen in battle. They had within them a fighting spirit and it is for that reason, I should imagine, a more athletic and virile style of dance than the one conceived by the Duncan Dancers. I also question whether goddesses, who rode on fiery steeds, would adorn themselves in anything quite so alluring as chiffon folds. However, interpretation, I must reiterate, is but one's personal idea, but according to the interpretation which the Duncan Dancers gave to the Ride of the Valkyries, it scarcely coincides with the mythological tales of the Norse countries from which the Valkyrie episode was taken.

Max Rabinowitch, a brilliant pianist, heard here last season with Chaliapin, gave admirable support at the piano and also played several solos which were greatly enjoyed. He possesses a fine technical equipment and displays sound musical discrimination.

ART LANDRY AND HIS BAND AT WARFIELD

Again the Warfield will score with a double program of diversified entertainment with the new show to start with the matinee on Saturday, March 1st. The feature picture will be Painted People, a comedy drama made from the Collier's Weekly story of the same title by Richard MacConnell. The story is of the tenements and the mansions, of love and hate and of comedy and pathos. The cast is an unusual one for it has Colleen Moore, the "Flaming Youth" girl as the star and with such players as Anna Q. Nilsson, June Elvidge, Charlie Murray, Ben Lyon, Mary Alden, "Bull" Montana, Mary Carr, Charlotte Merriman, Sam De Grasse and Russell Simpson supporting her.

On the stage will be Art Landry and his band. A recruit from the ranks of vaudeville Landry promises a new era of the ever popular jazz for the patrons of the Warfield while the lovers of the high class music will have Lipschultz and his Warfield Music Masters. There will be other stage attractions and on the screen shorter length film subjects.

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NATIONAL MUSIC WEEK

President Coolidge Becomes Honorary Chairman of National Music Week Committee—Warmly Endorses Movement in Accepting Invitation

C. M. Tremaine, secretary of the National Music Week Committee, has just announced that President Coolidge has accepted the chairmanship of the Honorary Committee of National Music Week. The President's letter, dated at the White House, Washington, February 14, follows:

"My dear Mr. Tremaine:

Your note extending to me your invitation to become chairman of the Honorary Committee in connection with the forthcoming observance of National Music Week is received. I have to thank you, and to assure you of the pleasure with which I accept the invitation. I hope this year's observance of Music Week may mark another milestone on the way to the widest interest in, and appreciation of, the best in music culture.

Most sincerely yours,

(Signed) CALVIN COOLIDGE."

In sending the invitation to the President on behalf of the National Music Week Committee, Mr. Tremaine called attention to the harmonizing influence of the movement and to the broadly representative participation. "There is little doubt," he wrote, "that music is a harmonizer of real value to the nation, but it is only recently that its influence as such has been recognized by our statesmen and public men generally. The very fact that Music Week brings about the participation of all elements in the community and is fostered by all representative organizations must of necessity direct the common thought along these channels. Some of this influence will remain." The letter also emphasized the spontaneous nature of the observance, stating: "The Music Week is not a 'drive.' It is not forced nor founded on spectacular appeal. Its basis lies in the power of suggestion, and suggestion along enjoyable, constructive lines."

The President's action is looked upon as significant not only as to the Chief Executive's endorsement of this movement for the spread of music, but as to the strong backing secured by the National Music Week Committee before it sought President Coolidge's cooperation. The active committee, which includes the presidents of many of the prominent national organizations—musical, civic and commercial—has recently been augmented by representatives of the Y. M. C. A., American Legion, Kiwanis Club, International and Campfire Girls. The Honorary Committee consists of the governors of thirty-four states and three territories.

President Coolidge's acceptance is also regarded as a recognition of the thoroughness with which the Music Week idea has spread through the country. The late President Harding had written to Mr. Tremaine at the time of New York's second Music Week, in 1921, expressing his interest in the "cultivation of a national taste for music" and his hope for the progress of the Music Week movement. Since that time, and up to October, 1923, no less than 155 cities had held Music Weeks, counting only those in which the observance was really city wide. Most of these cities will take part in National Music Week, May 4-10, and they will be joined by many others holding the observance for the first time. The National Music Week Committee is in communication with some 400 cities and towns in all parts of the United States and is supplying them with the information and the suggestions which they request. These suggestions are chiefly found in the "Guide for the Organization of Local Music Weeks," to be obtained without charge from the National Music Week Committee, 105 West Fortieth street, New York City.

THE LORING CLUB CONCERT

The program announced by the Loring Club for the third concert of its forty-seventh season at Scottish Rite Auditorium on Tuesday evening, March 4th, contains a number of compositions for men's voices of much interest. In addition to several numbers sung by the chorus a cappella, the program includes works for men's voices with varied accompaniment; one being accompanied by trumpet and two horns; others by strings and piano; another by strings, horns, trombone and piano; while others will have the accompaniment of strings, trumpet, horns, trombone, timpani and piano.

Among the works which, on this occasion, will be sung for the first time at a Loring Club concert are Arthur Sullivan's The Sailor's Grave, Rossini's The Carnival and Sullivan's O Gladstone Light (from the Golden Legend) arranged for men's voices by Wallace A. Sabin for the Loring Club for this concert. The soloists who will be heard with the club are James E. Ziegler in Villiers-Stanford's Outward Bound, George N. Krull in Villiers-Stanford's The Old Superb, and Charles F. Bulotti in Dorothy Fyfe's For Thee, Dear Land. Mr. Bulotti also sings groups of songs. A number of other important numbers by the chorus are also included in the program. William F. Laria will be the principal violin and the concert will be directed by Wallace A. Sabin.

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JAPANESE TENOR WELL RECEIVED

Seijiro Tatsumi Presents Program of Representative Vocal Compositions and Exhibits Exceptionally Fine Voice

By **ALFRED METZGER**

Scotish Rite Auditorium was well filled on Monday evening, February 25th, when Seijiro Tatsumi, a young Japanese tenor of exceptional vocal accomplishments, presented a program of representative vocal compositions which included several songs by resident composers, as for instance, Edwin Schneider's *The Cave* and Mary Carr Moore's *You*. The young singer possesses a tenor voice of unusual flexibility and range which he uses so as to emphasize the pleasing characteristics of vocal interpretation. It is still too early to predict as to how far Mr. Tatsumi will rise in the arena of vocal fame, but he certainly possesses qualities at this time that justify more than ordinary optimism in this direction. His voice in itself is a very valuable asset, for it contains no harsh elements but is pliable and mellow and resonant in all its range both in the low and high tones.

No doubt Mr. Tatsumi will eventually improve the strain which now seems to accompany his singing of the higher tones thus obtaining more freedom of tone emission, but he possesses many elements of talent for which his teacher, Milton Seymour, who also acted as his able accompanist, is undoubtedly responsible. The latter, by the way, proved himself an accompanist of rare facilities whose artistic phrasing and musical execution proved one of the enjoyable features of the event. As will be noted the program consisted of compositions of contrasting character demanding unusual versatility from the soloist and the enthusiastic manner in which the audience demonstrated its pleasure should be a sign of encouraging evidence for the future career of this young and ambitious vocal artist.

The complete program was as follows: (a) *Winds in the trees* (Arthur Goring Thomas), (b) *Der Asra* (Anton Rubinstein), (c) *The Cave* (Edwin Schneider), (d) *Deeper and Deeper Still* (Va. her, Angels, through the Skies, Recitative and Aria from Oratorio *Jephthah* (Handel); (a) *A Cycle of Five Japanese Love Songs* (Kosack Yamada), (b) *You Mary Carr Moore*, (c) *This Passion is but an Ember* (Hermann Lohr), (d) *Oh, Didst it Rain* (H. T. Burleigh); (a) *Sylvellin* (Christian Sinding), (b) *Ave Maria* (Gounod-Bach), (c) *E Lucevan Le Stelle* (Puccini), (from the Opera *La Tosca*); (a) *Visione Veneziana* (Renato Brogi), (b) *Chant Ventien* (H. Bemberg), (c) *O Paradis sorti de L'onde* (Myerberg), (from the Opera *L'Africaine*).

THE MINETTI ORCHESTRA CONCERT

Excellent Program Effectively Interpreted by Well Trained Organization—Two Successful Soloists Heartily Applauded

By **ALFRED METZGER**

The Minetti Orchestra gave the second concert of its twentieth season at Scottish Rite Auditorium on Thursday evening, February 21st. A very large audience, which revealed its enthusiasm on various occasions, attended and enjoyed a program of unusual merit that would have tested the resources of an organization of professional musicians. Bazzini's *Overture to Alice's Soul* was the opening number and was interpreted with a precision and vigor that reflected great credit upon conductor and orchestra. The Brahms *Night and Berkiz Danse des Sylphes* and their richness of melody and undulation of rhythm also added to the popularity of director and orchestra members. Handel's *Concerto for String Orchestra* was one of the features of the program and deserved the ovation accorded the director, Goltz Minetti, at the conclusion of its skillful and, indeed, effective rendition.

Martha Jalava, a young soprano soloist, pupil of Mme. Rose Florence, created an excellent impression with her smooth voice and her easy mode of tone production. She sang two Finnish songs phrasing them very intelligently and justifying the cordial reception bestowed upon her by the audience. She certainly gives evidence of judicious training and natural vocal resources. Christine Howells, the well known flutist, added to the enjoyment of the program by rendering two flute solos—*Suite* (Bach) and *Andante* (Mozart) with delightful orchestra accompaniment. Miss Howells is always proficient when appearing before the public. Her tone is round and

luscious and her technique facile and accurate. She phrases with taste and understanding.

The concluding number was the dashing Strauss waltz, *Roses from the South*, preceded by Glazounov's *Serenade* and *Dors Mon Enfant* (Loret-Minetti), the latter being played upon request. Mr. Minetti has reason to look with pride upon the success of this recent event.

FRANK MOSS CREATES ENTHUSIASM

Large Audience in Italian Ballroom of St. Francis Hotel Warmly Applauds Prominent Resident Pianist and Enjoys Excellent Program

By **ALFRED METZGER**

It was indeed gratifying to notice such a representative and large audience assembled in the Italian Ballroom of the St. Francis Hotel on Monday evening, February 25th, on the occasion of the pianistic of Frank Moss who is without doubt one of the very finest artists residing in the Pacific West. His program was ambitious as well as varied and interesting and put his artistic reputation to the test. The two opening numbers consisted of Bach's *Toccata in G minor* arranged by Whiting and receiving its first performance in San Francisco on this occasion and Cesar Franck's *Prelude, aria and finale*. Then followed a group of Chopin numbers with Scriabine's *Fifth Sonata Op. 53*, also for the first time played in San Francisco, as a closing number. Dohnanyi's *Passacaglia* concluded this excellent event.

Throughout the program Mr. Moss created the impression that he is a finished pianist to whom artistic responsibilities are easily solvable and his interpretations, even in the severest classical exhibits, are so convincing and so convincing and an exhibition of individual style which prove the unquestionable superiority of this master of the instrument. Mr. Moss is a serious musician whose artistic sense is steady and whose musical ideas are due to an inborn instinct for musically values. He attains effective dramatic force and poetic reproduction with equal success and his technique is brilliant and lacking in anything that might disturb its accuracy and smoothness.

It was gratifying to note among those present some of San Francisco's best known pianists and watch them follow with interest the progress of the program. Their evidently genuine applause was, indeed, a compliment to the artist and proved the excellent impression made by him.

POVLA FRIJSH IN OAKLAND

Povla Frijsh, the noted Danish soprano, will make but one appearance in California this season en route to Paris, and that will be as the opening attraction in the Alice Seckels' Matinee Musicales in the ballroom of the Hotel Oakland on Wednesday afternoon, March 12, at 2:45 o'clock. Miss Seckels feels particularly fortunate in securing Madam Frijsh for her patrons and subscribers since she is one of the concert singers whose programs are always a delight. Mme. Frijsh believes a program should contain songs which represent each mood and that each song should touch a different experience in life. No less an authority than Philip Hale speaks of her—"a remarkable singer indeed; in certain respects the most remarkable." She is a lyric singer with unusual dramatic ability, a subtle and emotional disease. No audience can remain passive under her March for Paris where she has spent the greater part of her life in Paris, where she has been associated with such artists as Thibaud, Pugno, Casals and Corto. Mme. Frijsh sails the end of March for Paris where she has important concert engagements and will sing with leading orchestras on the continent.

The San Francisco Chamber Music Society will be welcomed as the second attraction in Miss Seckels' Matinees on April 9, and the third will present Alexander Salsavsky, violinist and Max Gerna, Russian 'cellist, in solo numbers with Charles Hart, pianist. The Symphony Ensemble under the direction of Salsavsky will render the Septet, Saint-Saens for trumpet, strings and piano, a number which is genuinely beautiful and brought forth shouts of "bravo" when played in San Francisco recently. Elsie Cross, 1485 Alameda street, Phone Oakland 3972, is personal representative for Miss Seckels and those desiring tickets may communicate with her.

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LENA FRAZEE'S BERKELEY CONCERT

The Piano Club of Berkeley was the setting recently for a recital given by the charming mezzo-soprano, Miss Lena Frazee. The occasion was one of unusual interest as it was the first time that Miss Frazee's friends have heard her sing since her return from fifteen months of study in New York. While in the East Miss Frazee had instruction under the most distinguished teachers of voice and harmony, besides coming in social contact with many musicians of national and international fame. Upon the softly lighted stage fragrant with spring blossoms Miss Frazee made a charming picture as she faced the goodly audience. She had wisely chosen her program to suit a variety of taste, her numbers ranging from folk songs to classical selections. The program was as follows: My Heart Ever Faithful (Bach), In Kahne (Grieg), Sea Fever (Ireland), A Woman's Sea Song (Jarboe); You (Jarboe), Leezie Lindsay (Old Scotch Melody arranged by Kreisler), Good Morrow Gossip Joan (16th Century English popular song), Believe Me If All Those Endearing Young Charms (Old Irish); Sartuzza (Aria) from Mascagni's opera Cavalleria Rusticana).

To those who were familiar with Miss Frazee's voice before her departure from California her development during the past months is remarkable. Always organic in quality, her voice has gained in flexibility and power until it has become a medium to express the great delicacy of tone as well as the most tremendous dramatic feeling. The training she received has not stolen any of the fire with which her programs have always been instilled. And it has added notably to her musical equipment.

As a singer of dramatic power Miss Frazee has not a superior on this coast. This quality was beautifully displayed in the Sartuzza Aria from Mascagni's Cavalleria Rusticana. Perhaps the other song which carried the audience with it as a whole most enthusiastically was A Woman's Sea Song, composed by Miss Frazee's able accompanist, Carol Jarboe. Miss Frazee was originally a Sacramento girl, and manifested from an early age a remarkable voice. Studying with the best known teachers of voice in California she became as a young girl a well-known soloist. Later she accepted a position as soloist in one of the most prominent churches in San Francisco and from that time her reputation as a singer has become state wide.

While in New York she sang for a time at the L'Eglise du Saint Esprit, the only French Episcopal Church in America, the whole service being sung in French. She sang numerous times in concert in New York City and New Jersey, including a concert in John Wanamaker's famous auditorium, New York City, a concert at the Essex and Sussex Hotel, Spring Lake, New Jersey, and one at Morristown, New Jersey. She studied at the Marafioti Voice Culture Institute with the eminent teachers there, including the founder, Dr. P. Marafioti, author of Caruso's Method of Voice Production, and Mr. George Bowden, lecturer on Voice in London and America.

CANTOR ROSENBLATT IS UNIQUE ARTIST

Highly praiseworthy have been the words of the critics who have commented on the voice of Josef Rosenblatt, who is to appear at Scottish Rite Hall, on Wednesday evening, March 5th, under the auspices of the Jewish Consumptive Relief Association of California, in conjunction with the Elwyn Concert Bureau. Because of his phenomenal range, his singing has been compared with that of Galli Curci; because of his trill he has been compared with Melba; because of his appealing tenor qualities he has been frequently likened to McCormack. Brilliant resemblances of this sort are almost, if not quite unprecedented in the history of music. Thus Rosenblatt stands out as the foremost singer of his kind in the world today.

It is interesting to add, that as a personality, Mr. Rosenblatt has a manner that enhances the beauty of his songs and that makes his concerts memorable, highly artistic and thoroughly entertaining. A substantial portion of the proceeds derived from this concert will go for the benefit of the Free Tubercular Hospital at Duarte, Cal. Following is local committee of twenty sponsoring the recital: J. N. Flowerman, Samuel Wacholder, L. M. Isaacs, Miss Rae Seaman, Mrs. S. Weinberg, Mrs. L. J. Levin, Max Blackfield, Harry Koblick, L. A. White, Leon Nackower, A. Frankel, S. Faverman, Larry Isaacs, A. Lesser, J. Glazer, B. N. Raphael, Arthur W. Jones and Mrs. S. Clark.

MARIO CHAMLEE TO SING HERE

When the resume of the past Metropolitan Opera season were written by our leading reviewers none lost sight of the splendid work done by Mario Chamlee, who will sing here at Scottish Rite Hall on Thursday evening, March 30th, under the management of the Elwyn Concert Bureau. During his first season at the Metropolitan and subsequent appearances following his debut fully confirmed the eulogistic criticism of his debut. Mr. Chamlee is an American by birth and training. He was born in Los Angeles and made his operatic debut in that city with the La Scala Opera Company. After a season with this organization he made a twenty weeks' tour in the leading vaudeville theatres between Chicago and the Pacific Coast. Coming to New York he continued his studies, and at the same time filled a fourteen week engagement at the famous Rialto Moving picture theatre on Broadway, but his aim was then and continued to be during his two years in the army, the stage of the Metropolitan Opera House.

After his discharge he was engaged by Antonio Scotti for his opera company, which made a tour of the South and another that extended to the Pacific Coast. Then followed his Metropolitan Opera House engagement, which, as every one knows, brought him to fame within six months. His voice is a lyric tenor, and more than one critic has deemed it more comparable to that of Caruso than that of any other tenor of the day, or ever heard at the Metropolitan. The next artist on the Elwyn Series will be Reinald Werrenrath on March 28. Tickets for all Elwyn attractions on sale at Sherman, Clay & Co.

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WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

JOHN MacCORMACK

Perhaps the most memorable musical event of the past week was the appearance of John MacCormack, the great Irish tenor, in two glorious concerts. The audiences filled to overflowing the Philharmonic Auditorium and since the announcement has been made of a third concert for March 11, demand for seats would indicate no empty space for this coming occasion. Needless to dwell on the popularity of this famous singer and attempts at comparison are futile. He stands alone as the greatest ballad singer of the day, whose voice of rare beauty and sweetness is known to music loving people the world over.

He was in splendid voice at these appearances and after his warm interpretations of the heart songs he sings so well, many eyes were moist with tears. The Little Silver Sonata, Mother Machree and Little Mother of Mine were as touchingly sentimental on these occasions as many years ago when he sang them for the first time on his program. Elgar's Is She Not Passing Fair, with its charming accompaniment, and the Pans Angelicus (Cesari-Frument) in piano and 'cello, were but two of the most enthusiastically received numbers which Mr. MacCormack was obliged to repeat. Several modern songs of unusual merit were given with exquisite taste; among them were Christ Went Up Into the Hills (Hageman), To the Children (Kachmann), Your Eyes and Only You, the latter two songs by Edwin Schneider, who enhanced the enjoyment of these occasions with his dexterous accompaniments.

Laurie Kennedy, 'cellist of international repute, with Edwin Schneider, pianist, gave a very rendition of the Sammarini Sonata and other movements from Haydn's Concerto for 'cello in D Major at the first concert. The Handel Sonata in G Minor, rendered by Mr. Kennedy and Mr. Schneider, gave a dignified opening to the Thursday evening program. Groups of less pretensions were given on both programs by Mr. Kennedy showed to advantage his versatility and true musician-ship.

ENTHUSIASTIC RECEPTION GIVEN DOHNYANI

A program of varied interest was presented by Conductor Rothwell with the Philharmonic Orchestra at the tenth pair of symphony concerts when Ernest Dohnanyi, one of the most appreciated soloists of the season appeared in the role of pianist. In America this great master is perhaps better known as a composer as he has to his credit some forty very worthy works. It will be remembered that Albert Spalding on his recent appearance here gave a Dohnanyi Concerto with the Philharmonic orchestra and on another occasion one of the composer's best known string quartets was heard at a Chamber Music concert.

Beethoven must be a favorite composer of Dohnanyi's for he played the Concerto in G major No. 4, Op. 58, with all the reverence and dignity which traditionally belong to this great master. Beauty of tone was never lacking even in the scintillating passages of the third movement. The quiet reserve of the soloist gave a certain elegance of style to his splendid interpretation. The orchestra performed adequately its accompaniment and Mr. Rothwell kept his men admirably subdued in the delicate pianissimo passages.

A fitting opening for this program and one given a studious reading was the Egmont Overture, Op. 84 (Beethoven), though, perhaps, most spectacular and sensational was the rendition of Three Jewish Poems (Trois Poems Juifs) by Ernest Bloch. For colorful effects and singularly expressive themes no work yet presented by Conductor Rothwell has exceeded this first-time-in-Los Angeles number. Its ultra modern style with its mystical, weird, languorous harmonies seem to depict the hopeful progressive spirit of the Jewish people through their long centuries of oppression and persecution. The second movement was a sacred ceremonial and the third, Cortege Funebre, expressed moments of intense sorrow of heart and the suffering of a torn spirit—sadness and anguish beyond human endurance. A foreboding reading was given this work which received more than ordinary applause.

The Glere tone poem Les Syrenes, Op. 33, closed the program which proved one of the most delightful of the season's offerings.

LOS ANGELES MUNICIPAL AUDITORIUM

A meeting of representatives of various organizations of Los Angeles, which have endorsed the Municipal Auditorium project, was held Wednesday evening, February 27th, at Chickering Hall. This meeting was called by the Civic Music and Art Association, which thus far has sponsored the campaign for an auditorium suitable for conventions, concerts and events of a community-wide nature. A musical program illustrating the musical work of the association among the foreign-born residents of the community was presented.

The program included piano solos by Stanislaw Michulewitch, a celebrated Polish pianist, who has recently come to Los Angeles to reside, and selections by an orchestra comprising members of the Mexican band



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RENEE CHEMET

The initial appearances in Los Angeles of two of the world's greatest contemporary instrumentalists marked last Friday as a red letter day. Ernest Dohnanyi, pianist-composer, as soloist with the Philharmonic Orchestra in the afternoon and Renee Chemet, foremost among women violinists in the evening. Playing a program that was graceful and elegant in style Renee Chemet exhibited a real love for her art and established herself as a violinist of passing charm and sincere purpose. Her tone has exceptional beauty and logic governs her interpretations and phrasing.

In Vivaldi's Concerto A Minor she displayed splendid technique though the Symphonie Espagnole by Lalo was the outstanding feature of the program. In this latter number there was no lack of deep feeling. Here she gave especial meaning to the Andante movement and in the Rondo her brilliant technique had ample scope for display. The lighter numbers Samartini's Canto Amoroso, Baurree (Mozart), Rondo (Mozart) and the old favorite Rondino (Beethoven) showed a distinct and personal style in their colorful shades. Added charm in the Chopin, Dvorak-Kreisler, Sarasate numbers brought forth much applause to which she responded graciously with encores. No finer and no more satisfying accompanying has ever been heard in Los Angeles than that of the skillful artist Waldemar Liachowski. He followed unobtrusively the violinist's facile bowing and swift fingers through each delicate and imaginative interpretation.

WA-WAN CLUB

A Colonial program in costume was given by the Wa-Wan Club on Wednesday afternoon, February 27th, at the Gamut Club. The program was dedicated to Princess Lazarovich-Hrehelianovich, nee Calhoun, who is a sister of the Club Parliamentarian, Mrs. William H. Anderson. Honor guests were State Regent Mrs. Stookey and Regents from Los Angeles D. A. R. Chapters. Mrs. Anderson, who had charge of the program, gave a short original patriotic poem and Mrs. William De Mille made a short address. The first part of the program was given by Barbara Taylor Kierulff, harpiste, and Maude Stone Krause, violinist, assisted by little Joyce Rippe, dancer. Mrs. Gertrude Ross, noted composer, composed music to Lord Byron's Verses to Washington. Patriotic community singing by the club was also a part of the program. Gwendolyn Logan Hubbard, dramatic impersonator of London, who has acted in the same company abroad with the princess, recited a cycle of Serbian Lyrics. The closing number was a rendition of the Serbian classic, The Mother of the Jugo, given by the Princess Lazarovich-Hrehelianovich.

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stage came to Los Angeles to prove herself in four incomparable performances. Scorning "make up" and other artifices customary to the modern actress, this frail, white-haired woman with the "speaking hands" moved her audience to rapturous enthusiasm. Flowers rained on to the stage from the boxes in true European fashion.

The Duse Company, including Memo Benassi, whose forceful acting is nothing short of marvelous, gave admirable support to the great Duse at all times. The utter disregard for modern stage technique was most impressive for the great Duse needs no stage setting or lighting effects to enhance her art.

The four performances given were La Porte Chiusa (The Closed Door), by Marco Praga; Spettri (Ghosts) Ibsen; La Citta Morta (The Dead City) d'Annunzio; and Così Sia (Thy Will Be Done), Count Gallarati-Scotti.

WARM PRAISE FOR WOMEN'S SYMPHONY

A varied program of exceedingly worthwhile numbers was given on Wednesday night by the Women's Symphony Orchestra at the Philharmonic Auditorium under Conductor Henry Schoenfeld's baton. Haydn's Symphony in D major, two Norwegian Dances (Grieg), Overture Egmunt (Beethoven), and the conductor's own Two Indian Legends (a) A Lovely Story, and (b) Ceremonial Dance were given interesting readings. The latter numbers received most favorable responses from the large audience. Exquisite solo flute work was beautifully handled by the Ceremonial Dance by Helen Little.

Ettore Campana, the popular baritone soloist, gave praiseworthy rendition of The Barber of Seville aria and a lighter group of Italian and Spanish numbers which were enthusiastically received. His voice of fine timbre showed to best advantage in the latter songs while he displayed admirably his dramatic ability in the familiar operatic aria. Mr. Schoenfeld, the untiring conductor, produced excellent effects in his quiet yet forceful directing of this season's initial performance of the Women's Orchestra.

HALLETT GILBERTE

Another great artist and composer has taken up his abode in Los Angeles, and Pasadena has the honor of claiming this artist, who is none other than Hallett Gilberte, as its own resident. Coming to California only two years ago just as many prominent persons do "to look over the situation and enjoy the scenic beauties of the Pacific Coast," Mr. Gilberte had not decided to make his future home, but two or three trips to New York after that were sufficient to convince this famous composer that nothing is lacking here in the way of inspiration, so he purchased a delightful estate in our midst and now declares California "his home."

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On entering the large and capacious living rooms on a recent visit to Mr. Gilberte's home our attention at once was arrested by the hundreds of autographed photos of as many illustrious personages. Especially interesting was one portrait on which was written "to my friend Hallett Gilberte, King of Melody." What a fine tribute to one musician to pay to another! We, of course, echoed an "amen," for there isn't a question in our minds that his songs are famed because of their satisfying melody. Rachmaninoff says "melody is the supreme ruler in the world of music—melody is music!" This being true, then Hallett Gilberte justly deserves his title of "King of Melody."

Aside from his many songs which have been sung by foremost artists on concert programs in America and Europe Mr. Gilberte has only just finished a song cycle of unusual interest called the Songs of the Seasons which is still in manuscript. This has been given on several programs by Southern California artists with Mr. Gilberte at the piano and is meeting with extraordinary success. Mrs. Gilberte is the poet-lyric writer for many of her husband's songs and proves herself a charming inspiration and helpmate.

Very soon a two-piano number by this composer will be published and we forecast more than usual interest in this work as each piano part is written as a solo and when combined produce a most gorgeous effect in harmony and melody. Each part was played for us with painstaking explanatory comment as the work progressed.

Hallett Gilberte is one of the great artists of today who has given much to the world of music.

Miss Margaret Crozier, soprano, student of John Smallman, gave a musical tea in the Smallman studios last Saturday afternoon when she was assisted on the program by Mr. Loren Robinson, bass.

The California Federation of Music Clubs has designated March 12th to be observed throughout the state as Public School Music Day when parents, music teachers and musicians in general, are invited to show their interest in the advancement of music in public schools by visiting the music department of the nearest school in their respective localities. Our public schools are doing a great work towards the promoting of good music and the general public should take advantage of this visitors' day to be "shown."

The MacDowell Club of Allied Arts presented, Alfred Kastner, solo-harpist of the Philharmonic Orchestra, in recital at the Club headquarters, 462 No. Western avenue recently. Jules Lepski, violinist of the same orchestra, assisted in the lovely Fantasia (Saint-Saens) for harp and violin. An ensemble of four harps played by Mr. Kastner, Mary Hogan, Margaret Willmar and Betsy Sheldon was an interesting novelty on the program.

L. E. Behymer in presenting to Los Angeles the Chicago Civic Opera Company is giving the musical public one of the greatest treats of the season. With such famed singers as Mary Garden, Feodor Chaliapin, Rosa Raisa, Georges Baklanoff, Riccardo Martin, Edith Mason, Charles Marshall, Myra Skolow, Desire Defere and world-renowned conductors George Polacco and Ettore

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Paulina, the performances of Cleopatra (March 3rd), Salome, Mefistofele (March 10th) and the Jewess (March 5th) warrant unprecedented interest and attendance.

Otto T. Hirschler, director of music and teacher of piano at the Owensmouth High School, presented the High School Chorus and Girls Glee Club in a very pleasing recital last Friday evening in the High School auditorium. The chorus sang with good attack and pleasing ensemble. Esther Phillips gave organ and piano numbers which were received with enthusiasm. Several more pupils of Mr. Hirschler contributed to this program, including Vena Wadleigh, Gladys Shanghies, Ruth Björke, Mary King, James Lintner, Helen Gray, Myra Troth, Emma Gidding, Grace Harris, Robert Bechtelheimer and La Vonne English.

Fannie Dillon, well-known composer and author of books on harmony and composition, has had a great honor conferred upon her by the directors of Public School music in New York City. Her articles on the Teaching of High School Harmony were printed recently in the Musical Courier on the recommendation of Mr. George S. Gardin. In these articles the New York Editor says: "This article by Miss Dillon, of Los Angeles, presents the subject in an entirely different manner. It is very interesting to teachers of harmony to get the viewpoint of another person who is practicing this work daily in the classroom. The plan, as outlined by Miss Dillon, may not be applicable to all types of high school instruction; but it is her way of doing it, and any teacher who is interested could very easily follow a plan such as this and have a profitable course."

ERNEST BLOCH AT S. F. CONSERVATORY

Interest among the local musicians is keen over the announcement that Ernest Bloch, the noted composer, is coming to this city to conduct a class for five weeks at the San Francisco Conservatory of Music, from June 23 to July 25. Already many of the most prominent musicians have enrolled, among them being Mr. and Mrs. Alfred Hertz, J. A. Peterson, violinist of the San Francisco Symphony Orchestra, Dr. Reuben Rader, Mrs. Olga Block Barrett, and the Misses Ada Clement and Lillian Hodgehead, directors of the Conservatory.

A vocal recital by the pupils of Miss Rea Lazelle, of the Conservatory faculty, has been announced for Monday evening, March 2, when the following program will be rendered: Canon; Sing Me a Song (Martini); Mrs. Foster, Mrs. Mello, Miss Henkel; Egyptian Song (Lehmann); Madcap Marjory (Norton); Miss Hazel Woods; Come Sweet Morning (Old French); The Lass with the Delicate Air (Ravel); Mrs. Nellie May; Un Miroir (Ferrari); Bonjour Suzon (Pessard); Mrs. James Hjul; Bendemeer's Stream (Irish); Her Rose (Coombs); Mr. Jack Garry; In the Boat (Grieg); The Way of the World (Grieg); Mrs. Mary Tryon; Death and the Maiden (Schubert); The Wind and Syroses; Miss Lila Coshlan; Chinese Mother Goose Rhymes (Crist); Miss Alice Talcott; Oh Ruddier than the Cherry (Handel); Invictus (Huber); Mr. Andrew Robertson; Whither (Schnett); On Wings of Music (Meiselsohn); Miss Irene Roberts; Chanson de Florian (Godeard); Charming Marguerite (Old French); Miss Florence Sexton; Sylvain (Sindling); Summer (Chaminade); Mrs. Aanael Turner; Folk Songs of the Pyrenees—Pepita's Mouth, I Like Them All, Bolero, Mr. Emilio Gavilan; Batti, Batti,—from Don Giovanni (Mozart); Mrs. Winifred Hanlon; A Star (Rogers); The Best Song (Rogers); Mrs. Margaret Hogan; Ensemble (Beethoven)—Two Scotch Songs, Mrs. James Foster; Duet: Irish Folk Song, Mrs. Foster, Mrs. Mello; Trios; Sicilian Folk Song, Scotch Folk Song, Mrs. Foster, Mrs. Mello, Mr. Robertson; Piano, Mr. Walter Levey; Violin, Miss Ruth Arnold; Cello, Mrs. Helen Knox.

ALCAZAR THEATRE

In His Arms, the delightful satire on modern society which has brought adorable Margaret Lawrence back to the stage after five years on Broadway, will continue as the Alcazar attraction for a second week beginning with the evening performance, March 2nd. Miss Lawrence's personality, vivaciousness and charm which are the chief attributes of the successful actress, have fascinated local theatre goers with her art in this splendid comedy by Lynn Shelton. Rarely has an actress exhibited by Miss Lawrence in her interpretation of what is an exceedingly difficult role. She is a comedienne of the first water and she knows well how to use her wit as a first maker in this splendid opportunity afforded her by the theatre characterisation. This play has given in His Arms a noteworthy production and the author, Lynn Starling, has co-operated in its presentation here. Vernon Steele who plays opposite Miss Lawrence is a romantic actor with exceptional love-making talents and these are certainly needed in this play of "love at first sight." Among the supporting players are Richard Pitman, Eleanor Parker, Lillian Lawrence, Franklin Pauchon, Florence Oberle, Barbara Brown, Symona Boniface and Henry Shumer.

GERMAINE SCHNITZER WITH SYMPHONY

The San Francisco Symphony Orchestra's pair of concerts to be given next Friday and Sunday afternoons in the Curran Theatre under the direction of Alfred Hertz will introduce to San Francisco music-lovers Germaine Schnitzer, the distinguished pianist, as soloist with the orchestra, and judging from reports received from her Eastern triumphs symphony patrons may expect a rare treat. Following a recent appearance with the New York Philharmonic the New York Tribune reported: "Miss Schnitzer gave a performance of amazing virtuosity. It was a scintillating performance, of splendid sweep, and was received with rare enthusiasm," while the American reported: "This young woman exhibited a command of technique that few of her sex can equal; she performed with an effortless ease and facility that made her achievement seem like child's play." Additional interest is attached to her appearances here because of the compositions which she has announced for performance, both of them being seldom-heard works, and which will be new on the programs of the orchestra. These are the Mozart E flat Concerto and the fantasia, Africa of Saint-Saens.

For its portion of the program the orchestra will present the great D in minor Symphony of Cesar Franck and the fanciful Debussy prelude, The Afternoon of a Fawn. For the last Popular Concert of the season, which is to be given Sunday afternoon, March 16, Conductor Hertz has prepared a program made up entirely of works of Wagner and Tchaikowsky, a combination which is always greeted by music lovers with great enthusiasm, and the interest already manifested indi-



GERMAINE SCHNITZER

The Noted Piano Virtuosa Who Will be Soloist at the Next Pair of Symphony Concerts in the Curran Theatre Friday and Sunday Afternoons, March 7 and 9 Under the Direction of Alfred Hertz

cates that the closing event of the Popular Series will be one of the outstanding affairs of the season.

The Wagnerian portion of the program will contain the prelude to Act I and also the third act prelude from Lohengrin, Dreams, the Good Friday Spell from Parsifal, and the Finale and Entrance of the Gods into Walhalla from The Rheingold. Tchaikowsky will be represented by the Five Characteristic Dances from the Nutcracker Suite and the Theme and Variations from the Suite No. 3.

WELCOME GALLI-CURCI

Fresh from new laurels won in New York on her recent operatic appearances Galli-Curci will come to San Francisco, where Selby C. Oppenheimer has secured her for a recital in the Exposition Auditorium on Sunday afternoon, April 27th. The great soprano has been setting new records at New York's Metropolitan Opera House, reviving the old days when long lines of staides stood all night awaiting the opportunity of securing admission to the theatre. At her San Francisco recital she will be assisted by Homer Samuels, pianist, and Manuel Benzer, flutist.

SEASON'S FINAL AUDITORIUM POP CONCERT

San Francisco's justly famed Symphony Orchestra will present the fifth and final "Pop" concert of the municipal series at the Exposition Auditorium on Tuesday, March 11th, at 8:20 p. m., under the baton of Alfred Hertz. Chairman J. Emmet Hayden of the Auditorium Committee of the Board of Supervisors announces that the guest artist for the concert will be Jean Gerardy, the world-famed Belgian 'cellist who will be heard in A Minor, Saint Saens, in the opening half of the program, and in the second section he will present Air by Bach; Evening Song, Schumann and At the Spring by Davidoff.

It is approximately ten years since Gerardy has been heard here and his appearance is being looked forward to with keen interest by music lovers. As usual with these "Pop" concerts the prices have been arranged with a view of giving every one a chance to hear high class music at popular prices. Seats for the concerts are now on sale at Sherman, Clay & Company's store ranging from 25 cents to \$1.

CHALIAPIN'S RECITAL

The Casino Theatre will be inadequate to hold all who will want to hear Feodor Chaliapin, the glorious Russian basso, in his only recital, which takes place in that playhouse on Sunday afternoon, March 30th. Chaliapin next month will appear twice in San Francisco as the star of the Chicago Opera Co. appearing in his famous roles of Mefisto and Boris before crowds that will tax the capacity of the Casino, and there will be thousands of his admirers who will want to hear him in the unique songs of his native Russia which he so incomparably renders on the concert stage. As operatic star or recitalist there is but one Chaliapin, and San Francisco long ago recognized in this great Russian perhaps the greatest of the world's singing artists. Tickets for the Chaliapin recital go on sale at Sherman, Clay & Co. on Monday morning, March 10th. He comes here under Selby C. Oppenheimer's management.

COLOR ORGAN AT GREEK THEATRE

The color organ which is coming to Berkeley under the auspices of the Greek Theatre on March 12 and 18, has had a remarkable reception wherever it has been exhibited by the inventor, Thomas Wilford. It was first shown at the Neighborhood Playhouse in New York and received very enthusiastic press notices at that time. Zoe Beckley said the following about it in the New York Evening Mail: "I try to describe this marvel that is being shown at the Neighborhood Playhouse, the invention of Thomas Wilford and played by him, but find no words that convey a title of its beauty."

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"Perhaps, then, this is the beginning of the greatest, the most spiritual and radiant art of all."

THE CHERNIAVSKY TRIO

In selecting the Cherniavsky trio to give the next recital in the Alice Seckels Matinee series, Manager Selby C. Oppenheimer has chosen well, for in the intimate surroundings of the Colonial ballroom of the St. Francis Hotel these talented brothers will present a program of solos for violin, piano and cello as well as sonatas and trios that will make a great appeal to the discerning and Seckels audience. Leo, Jan and Michel Cherniavsky have established an international reputation as instrumentalists of the highest class. They have carried the message of their unique art to the furthest ends of the civilized world and enjoy great popularity, not only in America, but as well throughout Europe, Africa, Australia and many parts of Asia. Since childhood these brothers have been closely associated musically, and it is claimed the sympathy in their playing makes them the outstanding trio of the present time. Their St. Francis recital, which incidentally will be their only appearance in San Francisco this season, takes place on Monday afternoon, March 24th, and Miss Seckels announces that a limited number of single admission tickets will be available if secured early enough. They can be had at Sherman, Clay & Co.'s.

STENGER VIOLINS

MUSICAL BLUE BOOK of CALIFORNIA

NOW BEING PREPARED FOR PUBLICATION

The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the **ADVERTISING COPY**. It is impossible to finish our work until **ALL COPY** is received at this office.

Los Angeles advertisers in the Musical Blue Book of California may leave their copy with Nelle Gothold, Room 610, 808 South Broadway, the Pacific Coast Musical Review representative in Los Angeles.

There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. **NOW** is the time to send in your advertising copy and your registration card. In a very short time it will be **TOO LATE**.

ALFRED METZGER

Editor Musical Blue Book of California
801 Kohler & Chase Building
San Francisco, Calif.

MEMBERS SYMPHONY CONCERT

(Continued from Page 1, Col. 2.)

assembled for an occasion of entertainment, although every work represented on the program belonged to the very best portion of musical literature.

Most of the numbers interpreted on this occasion are familiar to those who attend the regular symphony concerts, they included: Prelude to Lohengrin (Wagner), Two movements from Suite Op. 19 (Dohnanyi), Two movements from Henry VIII Ballet Suite (Saint-Saens), Caprice Viennois (Kreisler). The final number on the program consisted of Johann Strauss' Overture to the Gypsy Baron, one of the comic opera classics and interpreted by Mr. Hertz and the orchestra with that vivacity and spirit which with its effervescent nature so aptly illustrates. It was, indeed, enjoyable to listen to the inspiring Strauss waltzes and marches, and the rhythms which give the work such exhilarating character.

There was a surprise in store for those attending the members' concert in the introduction of a violin soloist—Mischa Vio lin—who immediately established himself in the good graces of the select musical audience as an artist of the first rank. He played the technically difficult and sentimentally delicate Saint-Saens' Rondo Capriccioso with telling effect. His tone is smooth, clear and well carrying and his technique is brilliant and concise. The various phrases that demand daintiness of execution were negotiated by him with unerring clearness and conciseness and his phrasing in general was endowed with unquestionable musicianship and artistry. Mr. Violin is most certainly a violin virtuoso of rare accomplishments who, although not so well known here as yet, has established for himself a reputation in other parts of the world, specially in Australia, and who will before long, thanks to his excellent manager, join the ranks of the distinguished artists that tour the United States and Europe with such telling results. Mr. Violin certainly gave us one of the most enjoyable readings of the Saint-Saens' concerto which it has been our pleasure to hear.

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PRICE 10 CENTS

PADEREWSKI CASTS SPELL ON HIS AUDIENCE

Thousands of Enthusiastic Admirers Greet Distinguished Virtuoso and Crowd Around Platform at Conclusion of Concert Clamoring for Encores—"Time Does Not Withstand the Infinite Variety of His Finger Magic"—Program Arranged to Establish a "Mood"

BY KARL RACKLE

What can be said of Paderewski that has not already been said? Superlatives have always been heaped upon him and inevitably so, for he is a peerless personality. It is as a man first of all that he is pre-eminent; and it is because of his personal qualities that his piano playing is so magnetic. It is difficult to judge him impersonally, to think in cold and measured terms of his playing, to divorce the man from the musician. The personality casts a spell. It must be admitted that there are pianists who are more accurate than Paderewski, some who are more punctilious, some who have larger repertoires. But it is the man Paderewski who is the peer. More than one is spoken of as the world's greatest pianist; they speak of themselves as such, or are so advertised; but Paderewski is universally regarded so, aside from what he or his managers may say. And certainly a far greater number of people are interested in his playing than in that of any other pianist. There must be a reason for it. Comparison is odious, and rank, which is implied by comparison, is likewise odious. Fundamentally, it is foolish to single out this one or that one as the greatest, but it seems to be a human necessity to do so. Humanity has always searched and is still searching for the greatest; it simply can not comprehend a situation where there is no greatest. Who is the greatest pianist? The name Paderewski naturally comes to mind in answer to this question and a recital by him is always sure to attract a large audience. His San Francisco recital on the last day of last month was no exception in this respect, though his audience on this occasion was not so large as last year. He did not repeat the record audience and the record box receipts of last year.

Paderewski still plays as masterfully, as exquisitely, as astoundingly as ever. Time does not wither the infinite variety of his finger magic. His recital gave a fine opportunity of studying his manner of getting into "form"—of working up a "mood." His program was obviously selected with that in view. The piece de resistance, the Brahms Variations on a theme by Paganini, was placed a trifle beyond the middle of the program, and the numbers preceding it were intended to work up to it. Paderewski played the program that far at one sitting. He wanted to be in "form" or "mood" when he came to the Variations. He began with Bach; then followed Haydn, Mozart and Beethoven—severe classicism. The beginning of the program was given with the utmost repose and the most delicate finesse. The fingers never left the keys; there was not a bodily movement, not a turn of the head. The eyes watched the work of the fingers upon the keys with the most intense mental concentration. The playing of this part of the program was of poignant beauty and a musician could only wish for Paderewski to continue throughout the program in such subdued and concentrated style. Under the spell of these opening numbers one would readily agree with Senancour that the ear is more romantically impressionable than the eye. But the popular element of Paderewski's audience is not satisfied with a feast for the ear alone. They must see hand flourishes and kickings and contortions. Without such a show they would be disappointed and Paderewski would no longer be the great

master in their estimation. They must have their sup and on this program the Brahms Variations was "it." The Beethoven Sonata, immediately preceding, showed the first signs of breaking away. Now for the first time the hands were flourished above the head and the piano began to fluninate. The lion was rising and shaking his mane. When it was time to begin the Variations, all restraint was gone; a mood was established. And



HAROLD BAUER

Famous Pianist, Whose Only Appearance in San Francisco This Season Will Be in Joint Recital With the Great Cellist, Pablo Casals, at the Columbia Theatre on Sunday Afternoon, March 23

the great pianist dashed into the work with such unrestrained energy as was truly astonishing. But he was no longer making music. It was the clashing of steel and the rumbling of metal. The remainder of the program, comprising a Chopin group and the Don Juan Fantasia, was done in the "mood," though there were portions of it that displayed all the art and beauty of which Paderewski is capable.

At the conclusion of the program a great crowd rushed up to the stage and grouped themselves about the piano in anticipation of the "recital finale," which has become an established feature of the appearances of great artists. Paderewski rewarded them by adding half a dozen extra numbers.

McCORMACK SINGS FOR TEN THOUSAND

Exposition Auditorium Packed to the Doors When Famous Tenor Gives Extensive Program With an Excellent Voice and With Added Warmth of Expression—Arouses His Hearers to Enthusiastic Demonstrations—Great Demand for Tickets for His Second Concert

BY ALFRED METZGER

Never has the Exposition Auditorium housed a larger audience than the one attending the concert given by John McCormack last Sunday afternoon under the management of Frank W. Healy. An hour before the beginning of the program masses of people crowded the sidewalk to gain admittance. They waited in a pouring rain and crowded to get into the doors. And although the second concert, which is to take place on Sun-

his last appearance here. Although always possessing a voice of singular flexibility and purity and using it in a manner to give a ballad style of composition an especially attractive presentation, McCormack seemed to lack some of that warmth and temperament which other great artists so lavishly display. But on this most recent occasion McCormack demonstrated that he, too, can sing with fire and abandon when the occasion demands. This was specially evident during the singing of such songs as "Let Us Remain Here in Quiet, Rachmaninoff's To the Children and Thanks Be to God by Stanley Dickson. Into every one of these McCormack put every ounce of enthusiasm and fervor which the music and the lines demanded. He was not afraid to sacrifice some of the smoothness of his tone quality in order to obtain the intensity of emotion necessary to express the depth of sentiment which these songs contain.

This unquestionable warmth of expression, added to his beautiful voice, makes McCormack one of the truly great concert artists of the day. While this famous exponent of song never specialized in the exploitation of the purely classic alone, he has always regarded him as an artist worthy of the respect of the most serious music lover, for any singer who possesses a voice like McCormack's and does certain things so exceedingly well, indeed better than anyone else, must of necessity occupy a prominent place in the annals of musical art. And the ability to enthuse and delight thousands like this artist does is in itself evidence of genius. In selecting two songs by Schubert, rarely heard in concert, McCormack chose two compositions of surpassing poetic flavor. He sang them with an affection and a coloring that brought well merited plaudits from the huge throng. His German diction was excellent and could be understood as well as all the other languages he employed on this occasion.

Indeed, his enunciation, which is understood without effort, remains one of McCormack's greatest artistic assets. It is an education in itself to hear McCormack enunciate. And those of our singers who listen to him should take him as a model for their own improvement of diction. One of the great drawbacks of so many singers, among them a number of famous artists, is the indistinctness of their diction. Of course, it is always a treat to hear McCormack sing the Irish folk songs and ballads. Here the artist stands supreme. Folk music is always good music and when McCormack invests it with the intelligence and heart interest which is his special forte, the music becomes a gem of the vocal musical literature. No wonder the audience can never get too much of these dainty bits of musical composition.

One always leaves a McCormack concert well satisfied that one has passed a pleasant afternoon or evening as the case may be. There is no greater mission than to make people happy, and McCormack certainly possesses this gift to a great extent. Even one, feel tap the floor, musical skeptics nod approval, and finally the applause breaks forth with spontaneous and deafening results. That, after all, is the essence of a true artistic mission and so one can deny that McCormack possesses this gift to a degree rarely attained by an artist and

(Continued on Page 6, Col. 4)

"The Piano is the Steinway"

What this oft-used phrase means to me
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For consider what it means to me, the piano, thus chosen—not occasionally, but almost universally—to be the companion of all these artists on the concert stage. Violinists and vocalists trust me to provide the canvas against which they, as painters, may fling the colors of their art. Pianists invite me to render into gracious sound, those vast chords and melodies which exist only within their own brains and souls—until I speak for them.

Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

Nor is it sufficient that I simply perform as well on this occasion as on the last. Art does not stand still; neither may I. Every concert on every occasion is a new test, a new crisis, and a glorious new opportunity for me. That is why it meant so much to me when the great Theodore Thomas wrote of me in 1879,



years ago, and will only change it in so far as "I consider the Steinway piano the best at present made, and that is the reason why I use it in private and also in all my public concerts," and was able to say of me again in 1898, "I gave the above testimonial nineteen

to say that the superiority of the Steinway piano to all others that I know of is even more apparent today than it was nineteen years ago."

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This is my responsibility, to see that every concert season finds me more gracious, more responsive, more endearing than the last. And always, I hope, shall I continue to be a very human piano.

Such is the meaning of the phrase, "the piano is the Steinway," and such is the spirit in which I stand upon this concert stage before you now.

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Editor

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TWENTY-THIRD YEAR

PLANS FOR MUSIC CLUB CONVENTION

Plans for the sixth annual convention of the California Federation of Music Clubs have been tentatively arranged by the president, Mrs. Lillian Birmingham and her executive board, assisted by leading musicians of the entire state. The convention will be auspiciously launched by a program on the afternoon of Saturday, April 26th, in the San Francisco Civic Auditorium, when The House of Heaven musical setting by Dr. H. J. Stewart will be presented. The officers and delegates to the convention and their friends have been advised of this splendid event directed under the supervision of the Dominican Fathers. This musical attraction will prove a preliminary to convention events and many will, no doubt, avail themselves of the privilege.

The state convention of the California Federation of Music Clubs, to be held in Berkeley, and extending over a period of time from April 27th to May 1st, inclusive, will be formally opened with a reception at the Claremont Hotel on Sunday evening, April 27th. Mrs. John F. Lyons, national president, honor guest. Monday morning, April 28th, the business of the convention will be launched with Mrs. Lillian Birmingham and the executive board, the chairmen of the different divisions and delegates and alternates ready to take part in convention deliberations.

A California Composers' Night is one of the attractions announced by the board, this event to take place in Wheeler Hall, Berkeley. A concert in the Greek Theatre, with thousands of children participating will be a pronounced musical feature of the state convention. Interest has centered, for some time, on the contests announced by the Board of Managers as an incentive for creative work.

The attention of musicians is called to this contest:

ATTENTION! CREATIVE WORK OUTLINED

The Board of Managers of the California Federation of Music Clubs announce the following contest for compositions by California composers who have resided in California for at least five years. The competition will close March 28th. The following prizes will be awarded at the sixth annual convention, held at Berkeley, April 27th, 28th, 29th, 30th, by the California Federation of Music Clubs:

\$100.00 for symphonic poem not to exceed fifteen minutes.
\$50.00—String trio or quartet, one movement, andante or adagio, ten minutes.

\$25.00—Anthem for mixed voices, five minutes to seven minutes, one accompaniment.

Text, Psalm 145, Verses 3, 5, 7
(Verses 3 and 7 to be written in full harmony for mixed voices, and verse 5 for solo voices.)

Great is the Lord, and greatly to be praised; and His greatness is unsearchable.

I will speak of the glorious honor of Thy majesty, and of Thy wondrous works.

They shall abundantly utter the memory of Thy great goodness, and shall sing of Thy righteousness.

\$25.00—piano, first movement, sonata form, not to exceed ten minutes.

\$25.00—song, poem entitled "At the Dawn," by Ina Coolbrith.

AT THE DAWN

(Song)

Awake, beloved! My heart awakes.—

Though still in slumber lies

The world; the pearl of morning breaks

Along the eastern skies.

The moon, the stars, the whole night,

And look on land and sea,

A pathway are of luring light

My spirit walks to thee.

'Wake! ere between again shall lift

The day his lance of flame;

From the still shores of dreamland drift

One hour to love's dear claim.

O love! my love! the shadows part,—

Thine eager arms I see—

"As for the waterbrook the hart,"

So is my soul for thee!

The prize compositions must be new, never having been played in public. Scores must be accompanied by complete parts for orchestra, string quartet, or mixed vocal quartet.

The Federation of Music Club reserves the right of public performance of the successful compositions during the convention to be held in Berkeley, April 27th to May 4, 1924. Otherwise the compositions are to remain the property of the composer.

Manuscripts must be clearly legible and contain all needed marks of expression and tempo. The vocal compositions must have a suitable accompaniment for organ or piano. The composer's name must not appear on the manuscript copies, but a nom de plume instead. The same nom de plume should also be written on the outside of a sealed envelope, containing the real name and address of the composer and submitted with the manuscript. All compositions will be returned postpaid to the composer.

All compositions to be sent registered to the apartment of the Recording Secretary, Mrs. Mary Gardner, 1125 Union street, Prize Contest Committee, on or before March 28, 1924. For further information, address Corresponding Secretary, Mrs. C. C. Wright, Canterbury Hotel, San Francisco.

GRAND OPERA SEASON A BRILLIANT SUCCESS

Casino Theatre Crowded on Opening Night When Chaliapin, Edith Mason and Polacco Receive Numerous
Ovation—Excellent Performance of Medisfole

By Alfred Metzger

The Casino Theatre was crowded last Thursday evening when the Chicago Grand Opera Company opened a brief engagement with Bolto's Medisfole under the leadership of the eminent S. C. Oppeiner. The necessity of an opera house for San Francisco was again emphasized when it was observed how much better grand operatic productions can be presented in a theatre of adequate proportions than in an auditorium too vast to follow the vocalists. Gerardo Polacco had an opportunity to display his force and dominating musicianship by his masterly direction of the score and his effective attainment of the strong climaxes that abound in this splendid work.

Naturally, Fedor Chaliapin centered the attention upon his incomparable histrionic scene, he intimated, and his glorious vocal organ which he used with that thoroughness of vocal art that stamps him as a giant among the operatic stars of the day. Having witnessed this truly great artist in the role of Medisfole, it is impossible to think of the role entrusted to anyone less proficient and endowed. We shall always think of Medisfole after this with Chaliapin in the title role. No wonder the audience rose to him en masse and gave him an ovation wherein cheers rang out lustily for several minutes.

Edith Mason in the role of Marguerite showed herself at her best. Her soprano rang out clearly and truly and she supported her excellent vocal ability with realistic dramatic action. It was a performance of which the realist might well be proud and even Miss Mason proved on this occasion that she ranked among the predominating operatic singers of the day. Forrest Lamont did not prove a very imposing Faust. However, he sang some of the arias, specially in the beginning of Medisfole, very acceptably. The production in its entirety was magnificently mounted and interpreted with vigor and impressiveness. Owing to the fact that this paper goes to press on Fridays, it is impossible to comment on this season more than in the briefest terms. We shall, however, give our readers a more complete idea of the engagement in next week's issue.

SOLOISTS PLEASE AT SYMPHONY POP CONCERT

Louis Persinger and Kajetan Atti Add to Their Popularity by Contributing to the Enjoyment of the Program.
Albert Elkus Represented by Merry Tune

By Alfred Metzger

Much enthusiasm was aroused among the large audience that attended the ninth popular symphony concert at the Curran Theatre on Sunday afternoon, March 2. Kajetan Atti's well selected compositions and his irresistible manner in which they were interpreted. Louis Persinger gave a splendid example of his virtuosity when interpreting the second and third movements of the Wieniawski Concerto, playing the same with that finished style and that absence of phrasing which has contributed so much to making him one of the most esteemed artists residing in the West, and which was also responsible for bringing him to the front among the distinguished concert artists of the day.

Kajetan Atti's sharp interpretation is always received with joy and gratification. He played Legende by Renie with a fluency of technical execution and a clarity of tone which lends his harp playing such an individual force and such appealing character. He obtains more than the harp should be capable of. The music we have heard and he makes whatever composition his readers exceedingly attractive. Albert Elkus' Merry Folk Tune, which created such an excellent impression at its first performance last season, again showed the temper of its appeal by being enthusiastically received and earning the accomplished composer additional laurels.

THE OGRESS

By ANIL DEER

In the days of long, long ago, there was a frightful old ogress, who would bite off a child's head with one dreadful snap of her gleaming, pointed teeth. She was guarded by a dragon with seven heads, all spouting fire. But, one day, a wonderful Prince came and slew the dragon, decapitating all seven heads with one flash sweep of his magic sword. The dragon vanished in a cloud of smoke, in its place was a kind fairy, who waved her wand and Lo! and Behold! the ogress was suddenly turned into a beautiful Princess, good and true, with whom the Prince instantly fell in love.

The fairy was the god-mother of time Princess and had caused the original transformation so that the Princess should be won by a real hero. He had to be brave, noble and the owner of the magic sword. The fairy now showered them with gifts of precious stones, royal robes, prancing horses and a palace. So, the fairy tales, which children love to read; with bated breath they follow the marvelous adventures of witches, ogres, and fairies. To youthful credulity all seems possible and probable, therefore wonderfully enjoyable. The good always triumphs eventually and the wicked pay in full for all evil deeds.

To many vocalists, aspiring for stage honors, the audience in front is an ogress, bidding her time to devour and destroy: the critics, the seven-headed dragon, ready to cover the defenseless head of the performer with fire and brimstone. Whereas, the audience, is, in truth, the beautiful Princess, kind, loving and good; the critics, the fairy god-mother, eager to render praise where praise is due.

The ambitious students should remember that a Prince charming with a magic sword, was necessary to reveal and liberate the Princess. Prince Charming's true name is Knowledge, his magic sword is Work. Armed thus he is invincible; so, too, the performer, similarly equipped.

To suffer stage fright is a foregone conclusion if the vocalist is unsure of ability. Doubt, as to adequate preparation of material to be presented, will naturally result in disaster. Knowledge alone is not sufficient, nor is Work, but the two combined are conquerors. Fortified thus one may face an audience with equanimity, fully assured as to ultimate results.

Kind, all enduring, as the vast majority; lovable, for they are eager to have a fellow human being triumph over difficulties, quick to render homage to true worth. Viewed in the proper perspective it is they who are unselfish and most admirable. Not to be regarded with fear or disdain, and above all, not to be imposed on by the presentation of inferior work. For every Prince Charming there is a beautiful Princess hidden, waiting to be revealed; gird on your trusty sword, sally forth and slay the old witch. Mediocrity; win the approval of the fairy god-mother, then behold your Princess as she really is; wed her and be happy ever after.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What is a pivot-note?—L. D. G.
A note to which a melody frequently returns after taking notes above and below it; in other words, a note about which a melody turns, as if turning about a pivot. In a passage like this—BACAFADA—A is a pivot note.
2. What is the difference between a lyric soprano and a dramatic soprano?—M. O. N.
A lyric soprano is a light voice while a dramatic soprano is a heavy note. The former is suited to sweet and delicate singing and the latter to emotional expression.
3. When and where was Vaughan Williams, the English composer, born?—S. C.
October 12, 1872, at Down Ampney, England.
4. Who was the earliest American music critic?—P. A.
John S. Dwight. He established "Dwight's Journal of Music" in Boston in 1852, the first paper in America devoted entirely to musical matters. It was discontinued in 1881.
5. Should there be a distinction in interpretation between a chord which has an arpeggio mark entirely across it from the lowest bass note to the highest treble, and one which has an arpeggio mark in two sections, one section for the high part of the chord and the other for the treble part?—G. McQ.

Theoretically there is a distinction: the notes of the chord first described should be played singly beginning with the lowest and continuing in succession to the highest; in the second chord the lowest note of the bass part and the lowest note of the treble are to be played together, the other notes following in order. Practically, however, this distinction is negligible and no matter whether the arpeggio mark is entirely across the chord or in two sections, the notes are playing in succession from lowest to highest.

CHAMBER MUSIC SOCIETY CLOSSES SEASON

The final concert of the brilliant series of San Francisco recitals by the Chamber Music Society of San Francisco, will take place at the Rite Hall on Tuesday evening, March 15th. On this occasion the string quartet of the society will be heard in the Beethoven String Quartet, Op. 18, No. 5; the Brahms Quartet, Op. 51, and, by special request, the Dvorak Quartet, Op. 96, on negro themes.

The Chamber Music Society has been in great demand throughout the state this season and shortly following the last concert will be heard in Oakland, Alameda, San Rafael, Santa Barbara, Redlands, San Diego, Los Angeles in joint recital with Ossip Gabrilowitsch, in San Francisco in the Mann series, and will fill other engagements throughout the state. Mr. L. E. Behymer, the Los Angeles impresario, has taken two solid weeks of the Chamber Music Society's time and is very enthusiastic over both the financial and artistic results of his previous engagements. The Chamber Music Society is also appearing under the Wolfsohn Bureau of New York in joint recital with Eva Gauthier, the famous Chamber Music song exponent, in Montecito at the residence of Mrs. Cornelius Bliss.

The Chamber Music Society's concerts have not only become a decided feature of San Francisco's musical future, but also by attracting national and international attention, have proved a valuable asset to San Francisco's high artistic standing in the entire musical world. The Chamber Music Society of San Francisco has become a very valuable asset to the city.

LENA FRAZEE AT PACIFIC MUSICAL SOCIETY

Miss Lena Frazee, the mezzo soprano, making her home in this city, will make her first appearance in active musical circles since her return from an absence of three years in New York City, at the next meeting of the Pacific Musical Society to be held at the Fairmont Hotel on Thursday evening, March 13th. During her absence from this city Miss Frazee sang constantly in concert and church, while doing advanced work with the finest instructors and teachers in New York. Miss Frazee before her departure from this city for New York was well known for her work as soloist in the Christian Science Church, and which she continued in the same church in New York. She has been singing in concerts all over the State of California as well as in all the prominent musical clubs in San Diego, Sacramento and Berkeley. She will render some very choice and difficult selections on the evening of March 13th.

THE POPULAR CHERNIYAVSKY'S

Chamber music, as represented by the string trio, in its rarest form will be the offering of the popular trio Cherniyavsky's when they play their only concert in San Francisco this season in the ballroom of the St. Francis Hotel, as the next event in the Alice Seckels Matinee series on Monday afternoon, March 24th. The Cherniyavsky's as an organization is one of the best known of its kind in the world. The three brothers, Leo, the violinist; Jan, the pianist, and Mischel, the cellist, have been continuously associated in their work since childhood, and have achieved an enviable perfection in their art. Never have they appeared as individual players, always devoting all their efforts to ensemble work, with the resultant vogue that has come to them throughout the world. The brothers have visited every continent and enjoy an unusual popularity wherever the best in music is appreciated.

Their programs are especially built to please as well as to educate, and the offering they have arranged for San Francisco is one of wide appeal. It includes the lovely trio Elegiacque by Rachmaninoff, and trio arrangements of Gounod's Ave Maria and Grieg's Norwegian Dance. Cello solos of Bruch's Kol Nidre and Davidoff's At the Fountain, a group of Chopin works by Jan, who is considered one of the best Chopin interpreters of the day, including a nocturne, two etudes and the Scherzo in B minor, and finally the Nardini sonata for violin and piano by Leo and Mischel. The recital by the Cherniyavsky's will be one of the enjoyable events of the always enjoyable Seckels series. Individual tickets for this event may be secured by music lovers at the Sherman, Clay & Co.'s store.

PALM SUNDAY CONCERT

Great interest is being manifested in the forthcoming Sacred Concert to be given in St. Ignatius Church on Palm Sunday, April 13. This annual concert on Palm Sunday is looked forward to with eagerness by all lovers of church music. The program, which is under the personal supervision and direction of the newly appointed Organist and Musical Director, Professor Harry Wood Brown, includes the names of the following well known artists: Miss Dorris Barbart, Margaret Mary O'Dea, Mrs. C. D. Slaughter, Mrs. Arthur Cunningham, Mrs. G. Lejeune, Charles Bolser, Frank Dixon, Emanuel Porcini, Fliz de Brinn and others. Rehearsals are being conducted every Monday night at 8 o'clock in St. Ignatius Church, Fulton Street and Parker Avenue, under the direction of Mr. Brown, to which the chorals are cordially invited.

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EVENTS AT ARRILLAGA MUSICAL COLLEGE

A class in public performance under the personal direction of Vincent de Arrillaga, director of the Arrillaga Musical College, inaugurated its spring series of recitals Wednesday afternoon, March 5th. The participants of the class are taken from all departments of the school, and their recitals will continue for twelve weeks on Wednesday afternoon at the same hour in the Recital Hall in the college building.

Raymond White, pianist, and organist of Notre Dame des Victoires, played three American compositions at the last meeting of the San Francisco Music Teachers' Association, which took place at the home of John C. Manning on the evening of February 25th. Mr. White's contribution to the program consisted of Carpenter's American Polonaise, and two of George Edwards' Portraits for Piano entitled Florence and The Philosopher.

The semi-annual examinations were held in all departments of the school during the week of January 14th to 19th, and students preparing for the various certificates offered by the school were given conditional credits for the certificates to be awarded in the final examinations in June.

The Student Body Association held an election of officers on the evening of February 27th, resulting in making Mrs. Anyta Cleal, president; Alfred Neuberger, first vice-president; Sven Klitgaard, second vice-president; Frances Flavel, secretary; and Frances Lubin treasurer.

One of the recent activities of the Student Body was a delightful dancing party given on St. Valentine's evening. The attendance included some 200 of the students



and their friends, who danced to the strains of a splendid orchestra composed of students of the school. The Student Body will meet hereafter every two weeks, the next meeting, March 15th, being devoted to a round table to be conducted by Alfred Neuberger on the subject, "How Does Jazz Playing Effect One's General Technique?"

MUSIC CLUB FEDERATION'S CARD PARTY

A card party will be given under the auspices of the California Federation of Music Clubs, Wednesday afternoon, March 19, in the gold ballroom of the Fairmont Hotel for the purpose of raising funds with which to finance the coming State convention. Mrs. C. C. Wright and Mrs. Frederick Grove are chairmen of the event. Musicians and their friends are asked to participate in this social affair, thus aiding materially the work of convention preparations. Tickets may be secured and tables reserved by communicating with Mrs. Wright, Canterbury Hotel, or with the president, Mrs. Birmingham, 2739 Pierce Street.

JERITZA TO COME NEXT SEASON

During his recent visit to New York, Manager Selby C. Oppenheimer negotiated many contracts that will eventually bring to California most of the world's most famous stars in concert, opera and recital. Among the most pretentious of these engagements was the arrangement he concluded to present Madame Maria Jeritza, the famous soprano of the Metropolitan Opera Company in a single recital in San Francisco. Jeritza sings but a few concerts before and after her long operatic season, and will not find the time to reach the far West until March in 1925, and Oppenheimer has engaged the Exposition Auditorium for March 22, 1925, to present this famed woman, one of the world's most sensational singing stars.

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ANIL DEER

PIANIST AND VIOLINIST TO PLAY

When two of the foremost musicians in the world join forces to present a program of music of the highest character, it at once becomes one of the outstanding events of the year, but when these musicians happen to be of so exalted a position as Harold Bauer, the pianist, and P. Pablo Casals, the violoncellist, the event becomes one of the most important of all times. It is rare indeed that the beautiful cello is heard under proper auspices in San Francisco, there are but a few truly great virtuosos on this remarkable instrument and among them all Pablo Casals is hailed as the supreme leader. The fact that he is to play here, and that he will have the co-operation of his most distinguished colleague, will bring to the Columbia Theatre on Sunday afternoon, March 23rd, one of the banner crowds of the season.

This event will be the only appearance of these great artists in this city this season and is made possible through the managerial sagacity of Selby C. Oppenheimer, who arranged their western tours so that they might meet to play this unusual program here. In addition to soli for their instruments, two of the most important sonatas in the literature of music will be given. Bauer and Casals jointly will play the Brahms sonata in F major, Op. 9, and the Saint-Saens sonata in C minor, Op. 22. Bauer's solo numbers will include the "Kinderscene" by Schumann, and the Chopin Scherzo in C sharp minor, while Casals' individual contribution to the program will be the Locatelli suite in D major. Edward Gendron will be at the piano for Mr. Casals. Tickets for this colossal event will be placed on sale at Sherman, Clay & Co.'s on Monday morning.

ELLEN EDWARDS AT FORTNIGHTLYS

Ellen Edwards, pianist, will give the next Fortnightly program Monday afternoon, March 17, at 3 o'clock, Colonial Ballroom, St. Francis Hotel. Miss Edwards is a young pianist of English birth who has recently made her home in San Francisco. Although having been here but a short time, she has proven herself an artist of distinction. This criticism was made of her last San Francisco appearance: "Miss Edwards is a pianist whose work invariably impresses one with its intelligent motivation and its vital animation. Her readings are never by any chance dull or devoid of significance and her fluent technique is a secondary consideration beside her perceptive keenness, poetic intuition and expressive phrasing." Her program will be devoted to Beethoven, Ravel and Brahms.

GREEK THEATRE NEWS

The Clavilux, which is being brought by its inventor for two performances at the University under the management of the Greek Theatre, will be seen on March 12th and 13th at the Wheeler Hall Auditorium. In the electrical engineering as well as in the art circles this new art effort has created a great deal of interest. Mr. Wilfred, in speaking about it, calls it the first instrument to make possible the use of light as a fine art.

Karleton Hackett, the well-known art critic, said the following after seeing the Clavilux: "This Clavilux reveals to us a new and exquisite form of beauty. It is so strange in character that we have no standard by which to judge it and with difficulty can make its loveliness clear to those who have not seen it. Upon a white canvas screen in a darkened room exquisite colors appear, assume every changing shapes with hue melting into hue, glow into vividness and fade away. It is a new form of art. It is something to see."

JOHN McCORMACK'S

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Sunday, March 16

AT 2:30

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THEY ALL WANT TO COME TO LOS ANGELES

"Yes, they all want to come to Los Angeles," said Mrs. Caroline E. Smith, Manager of our own Philharmonic Orchestra, who has just returned from an extensive Eastern trip during which she visited Chicago, New York, Boston and Philadelphia.

"I heard the Boston Symphony, under the baton of Pierre Monteux; the Philadelphia Symphony with the colorful Stokowski conducting; Willem Mengelberg, the New York Philharmonic; and had the great pleasure of being present when the eminent Bruno Walter appeared as guest conductor with the New York Symphony—in fact the whole trip was just one feast of music after another. But he thing that impressed me most, I believe, was the great number of people in all walks of life that I came in contact with who wanted and looked forward to coming to Los Angeles. I had applications for positions galore, not only from musicians but for administrative and office positions—and from people who are doing so well in a material way that you'd never suspect any desire to leave."



CAROLINE E. SMITH

"But," continued Mrs. Smith (who was her usual affable and dynamic self notwithstanding her strenuous trip), "the fact that they do want to come to Los Angeles would indicate to me that it is only a question of time when Mr. Clark's ideal of evolving the greatest symphony orchestra in America will come to pass."

"I was surprised and greatly encouraged too to find how generally the artistic excellence of our Philharmonic Orchestra is becoming known. And, of course, it was particularly pleasing to any loyal Angeleno to find that our city was almost as well known as a white spot musically as it is commercially."

"Soloists for next season? Well, no announcement can be made at this time but there is no question in my mind but that Los Angeles will profit by the distinct advantage of my having been there well in advance of the other seekers after artist talent with the consequent opportunity of actually hearing the artists in professional appearances and observing at first hand the reactions of their audiences."

Miss Cecil Arden of the Metropolitan Opera Company will be heard on March 9th in recital with Marynell in Jersey City. She will also sing in Lincoln, Nebraska, Kansas City, Madison, Wisconsin and several other places in the latter part of March.

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BY ALFRED METZGER

One of the most difficult and responsible tasks which any artist is called upon to fulfill is that of a colorature soprano on a concert program. During the writer's thirty years of practical experience in listening to great artists he has, up to a few days ago, heard but one colorature soprano who could adequately interpret a program suited for concert performance and that artist was Marcella Sembrich. Even Nellie Melba confined herself principally to operatic arias and a few songs of lesser importance. It was not until we heard Maria Ivogun at the Scottish Rite Auditorium on Friday evening, February 29, that we had the satisfaction to hear a colorature soprano sing a concert program. There was not one aria from an opera included in this array of compositions.

While other colorature sopranos use extracts from operas, Mme. Ivogun had her accompanist, Seidler Winkler, arrange a Strauss Waltz or Kreisler's Liebesfreud specially for her style of interpretation, and if any musician thinks that the compositions, although originally written for instrumental interpretation, were not adequate for vocal expression, he simply has not heard them as Maria Ivogun used them. We take off our hat to Mr. Winkler, who did some of the best work in arranging songs we have yet heard. The words were delightful and the technical requisites, although almost unbelievably difficult, strictly artistic from a vocal standpoint.

Maria Ivogun represents to us the ideal of colorature singing. Her voice is usually velvety and clear. Her intonation is flawless. Her manipulation of the highest notes, even as high as D and F, is easy and absolutely true. Her runs, trills, staccato and legato singing—everything that the most fastidious connoisseur may expect. When in singing the very highest tones in her range she trills for several bars in one breath she is able to take a crescendo and decrescendo with the utmost ease and with a purity of intonation that is astounding. Among the gems of the program were the two Schubert songs—Die Post and Pastorella. Here the artist convinced everyone that she is as much at home in the interpretation of purely lyric compositions as she is in the exploitation of colorature songs. Indeed, every time she sang she sprang new surprises and caused those of us who know the art of singing from the ground up to gasp for breath at the remarkable feats she presented.

That our vocal students and teachers as well as artists were not better represented at this concert is by no means a credit to their intelligence. At the best, the art of colorature and bel canto singing is not so generally practiced that an opportunity, such as is afforded by an artist like Ivogun, can be missed without loss. It is a pity that our vocal students and prospective artists do not possess sufficient energy and enterprise to watch for an artist like Ivogun and attend her concert instead of idling away valuable hours in things not germane to the practice of musical art. During her appearances with the San Francisco Symphony Orchestra, Mme. Ivogun established her reputation sufficiently to justify attendance at her concerts by seriously inclined artists, teachers and students. At the hall was as well occupied as happened to be the case was not due to the professional and amateur element but to the intelligence of San Francisco's musical public in general who appreciated an artist when others, who would have derived still greater benefit from her art, failed to take advantage of this golden opportunity.

Elina Hecht played the flute obligatos with intelligent musicianship and accuracy of tempi and phrasing. He was justly entitled to the measure of applause accorded him. Seidler Winkler proved as splendid an accompanist as he is an arranger, for his shading and touch were thoroughly in harmony with the artistic superiority of the soloist whom he so proficiently assisted. The complete program was as follows: Lo, Here the Gentle Lark (Bishop), (with flute obligato); (a) O Sleep, Why Dost Thou Leave Me (Handel), (b) "Glovinette Furvete" (Pergolesi); (a) Die Post, (b) Pastorella

(Schubert), (c) Frühlingsnetz (Werner Josten), (d) Liebesfreud (Fritz Kreisler-Seidler Winkler); (a) Where the Bea Sucks (Arne), (b) My Lovely Celia (Munro), (c) The Lass With the Delicate Air (Arne), (d) A Pastoral (Carey); Blue Danube Waltz (Strauss).

MCCORMACK SINGS FOR TEN THOUSAND

(Continued from Page 1, Col. 4)

not surpassed so far by anyone before the public today. The program rendered on this occasion was as follows: Sonate (Sammartini), Mr. Kennedy and Mr. Schneider; (a) Caldo Sangué (Scarlati), (b) Let Us Remain Here in Quiet (Schubert), Mr. McCormack; Adagio and Allegro from D Major Concerto (Haydn), Mr. Kennedy; (a) Die Liebe Hat Gelogen (Schubert), (b) Der Jüngling an der Quelle (Schubert), (a) To the Children (Rachmaninoff), (d) Is She Not Passing Fair? (Elgar), Mr. McCormack; Irish Folk Song—(a) The Meeting of the Waters (Arr. by Page), (b) Kitty, My Love (Arr. by Hughes), (c) Irish Love Song (Londonderry Air (Arr. by Stanford), (d) The Snowy Breasted Pearl (Arr. by Robinson), Mr. McCormack; (a) Allegretto (Voltenholme), (b) Tarantelle (Popper), Mr. Kennedy; (a) The Bitterness of Love (James Dunn), (b) Your Eyes (Edwin Schneider), (c) A Brown Bird Singing (Haydn Wood), (d) Thanks Be to God (Stanley Dickson), Mr. McCormack.

In his opinion, Schneider, McCormack possesses an invaluable accompanist. There are less than half a dozen accompanists like Mr. Schneider before the American public today, and two of these are Americans. Mr. Schneider never permits himself to intrude upon the province of the soloist and yet he asserts his position with authoritative emphasis, lending himself to a complete expression of sympathy with the soloist and assimilating that singer's artistic idiosyncracies in a manner positively uncanny. Mr. Schneider is as great an artist in his phase of endeavor as McCormack is in his own. As composer, too, Mr. Schneider is a singularly original position. Although not as productive a writer as many of his confreres, Mr. Schneider writes some excellent songs, of which Your Eyes, included by Mr. McCormack on this occasion, is not one of the least pleasing, as was evidenced by the ovation the audience accorded it.

Lauri Kennedy plays the cello with considerable animation. He has a big, round, powerful voice and technically he acquits himself most creditably. But whether it is the unusually large hall, or any other cause, there was lacking that effectiveness of tone coloring or phrasing without which an instrumental solo loses much of its appeal. That Mr. Kennedy possesses unusual talent and superior musicianship must be gathered from the excellent impression he makes upon the hearers.

POVLA FRIJSH IN OAKLAND

Povla Frijsh, the Danish soprano, will be the feature of the first of the Alice Seckels Matinee Musicales ever given in Oakland and which will be launched next Wednesday, March 12, at the Hotel Oakland at 3 o'clock. Mme. Frijsh is a singer and interpreter of exceptional powers and her work has been acclaimed by the leading critics of Paris and of this country. Her work two years ago at the Hotel St. Francis is still being talked of with enthusiasm and her program is being anticipated with unusual pleasure. It follows: (a) Gloire à la Nature (Bach), (b) Rite of Spring (Stravinsky), (c) Les Cigales (Schumann), (d) Les Cigales (Schumann), (e) Les Cigales (Schumann), (f) Les Cigales (Schumann), (g) Les Cigales (Schumann), (h) Les Cigales (Schumann), (i) Les Cigales (Schumann), (j) Les Cigales (Schumann), (k) Les Cigales (Schumann), (l) Les Cigales (Schumann), (m) Les Cigales (Schumann), (n) Les Cigales (Schumann), (o) Les Cigales (Schumann), (p) Les Cigales (Schumann), (q) Les Cigales (Schumann), (r) Les Cigales (Schumann), (s) Les Cigales (Schumann), (t) Les Cigales (Schumann), (u) Les Cigales (Schumann), (v) Les Cigales (Schumann), (w) Les Cigales (Schumann), (x) Les Cigales (Schumann), (y) Les Cigales (Schumann), (z) Les Cigales (Schumann).

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GREAT SOLOISTS AT SPRING TIME FESTIVAL

One of the finest incidental features of the first San Francisco Spring Music Festival to be given here this month will be the participation of all of the four great solo artists who will participate—Claire Dux, prima donna soprano of the Chicago Civic Opera Company; Merle Alcock, contralto; Mario Chamlee, tenor; and Clarence Whitehill, baritone, the latter three stars of the first magnitude of the Metropolitan Opera Company.

The concert of the soloists is to be the third feature on the program of the festival, and will take place on the night of March 29th. Alfred Hertz, conductor of the Festival is working on the details of this program to the present time and expects within a short time to be able to announce the details of it in full. Participating with the solo artists, however, will be the San Francisco Symphony Orchestra enlarged to 125 pieces and the organ.

Alcock, Chamlee and Whitehill have been able to participate in the Festival only through special leave of absence secured from the Metropolitan Opera Company. All three of these as well as Dux have been identified with the large music festivals of the country, and according to Hertz, will do much to make the San Francisco Spring Music Festival command the attention of the entire music world.

The Festival is being given under the joint auspices of the city of San Francisco and the Musical Association of San Francisco. The Festival opens March 25th with the presentation of the Faust Symphony by Liszt. This will feature Mario Chamlee, a male chorus of 250 voices, and the orchestra and the organ.

The second concert will be the presentation of the Second Symphony of Mahler. In this the entire chorus of 500 voices will participate, the soloists being Claire Dux and Merle Alcock. The music will be supplied by the orchestra and the organ.

The Festival will close with the centennial performance of Beethoven's Ninth Symphony. Dux, Alcock, Chamlee and Whitehill will all have solo parts in this concert. There will also be the chorus of 500 and the orchestra. The sale of season tickets is now in progress at Sherman Clay & Company, San Francisco. The sale of tickets for the individual concerts will begin March 11th.

GALLI-CURCI THE VERSATILE

Only the intimate friends and acquaintances of Galli-Curci are aware of the versatility of the phenomenal soprano who has taken the musical world by storm. To the majority, the name of Amelita Galli-Curci is only synonymous with the highest in vocal art. It is not generally known that the charming singer who will appear in San Francisco in recital at the Exposition Auditorium on Tuesday afternoon, April 27th, is also a gifted pianist, a fluent linguist, an authority on Italian literature, a charming conversationalist and an all around clever woman. Withal she is said to be most modest and unassuming, and does not believe in the sincerity of the so-called "artistic temperament." She is a sane, simple, human person, a serious artist first and last.

Seldom does a great opera star excel in the concert field as well, but Galli-Curci has proven time and again that she is equally good in both. In coloratura and lyric roles she has won world-wide success but it has been on her nationwide concert tours through her inimitable singing of songs that she has reached the hearts of the multitudes of her admirers, who flock to hear her at every opportunity. There used to be the notion that great artists should visit given localities but once in several years, fearful to wear out their welcome. "On general principles," says Manager Selby C. Oppenheimer, who is bringing Galli-Curci to this city, "this is a good rule to follow, but it does not apply in the case of Galli-Curci." It is evident that here there are enough people waiting to fill the Auditorium to overflowing as many times as she cares to come, and it is only regrettable that the demands on her time elsewhere make it impossible to have her an annual visitor. On her concert tour she will be accompanied by Homer Samuels, her husband, at the piano, and by Manuel Benenguer, the eminent flutist who has long been associated with the great star.

ERNEST BLOCH'S MASTER COURSE

Ernest Bloch, the eminent composer and director of the Cleveland Institute of Music, who is coming here for a course of lectures at the San Francisco Conservatory of Music, has designed his Master Course especially to help the teacher and the student to acquire a method for application in his own musical work, whether it be teaching, interpretation or composition. Emphasis will be laid on the study of the masterpieces, and on aiding the student to develop his own power in musical resources.

The course will begin on June 23 and will continue until July 25, and will consist of twenty-five two-hour lessons, given every morning from ten to twelve o'clock. So much is the interest in Bloch's appearance here that many of the leading musicians already have enrolled in the class. The San Francisco Conservatory of Music has just presented diplomas to three graduates from the Primary Normal Course: Miss Ruth Cook, Miss Faye Bedford and Miss Marion Clement.

SEASON'S LAST SYMPHONY "POP" CONCERT

Next Sunday will mark the last concert in the Popular Series in the San Francisco Symphony Orchestra to be given in the Curran Theatre under the leadership of Alfred Hertz. In closing with the importance of the occasion and the popular character of these events, Conductor Hertz has prepared a programme consisting entirely of works of Wagner and Tchaikowsky, a combination which is always eagerly awaited by symphony patrons.

The Wagnerian portion of the programme will contain the First Act and Third Act Preludes from Lohengrin, Dreams, the Good Friday Spell from Parsifal and the Finale and Entrance of the Gods into Walhalla from The Ring Cycle, while Tchaikowsky will be represented by the five characteristic dances from the Nutcracker Suite and the Theme and Variations from the Suite No. 3.

The last pair of regular symphony concerts, scheduled for Friday and Sunday afternoons of next week in the Curran, will feature Louis Persinger and Alexander Argliczew as soloists, they being listed to play the famous Bach Double Concerto in D minor for two violins and orchestra. For its portion of this program, the orchestra will offer the New World Symphony of Dvorak and the stirring Tannhauser Overture of Wagner.

At the last concert in the Young People's Symphony Series, to be given Wednesday afternoon, March 12, in the Exposition Auditorium, music lovers will be afforded a genuine treat in the appearance of Alexander Yudi Menuhin, the six-year-old wonder violinist. Although he has only studied the violin for two years, this child has been declared by Zimbalist, and other virtuosi who have heard him, to possess talent that will undoubtedly develop into one of the world's greatest artists. He is at present studying with Louis Persinger, concert master of the symphony, and made his first public appearance last week at the School Children's Symphony Concert in Oakland. On this occasion his almost unbelievable technical ability and intelligent musical understanding, literally and actually "brought the audience to its feet" in cheers. At Wednesday's concert he will play the brilliant Scene de Ballet of de Beriot. Other numbers programmed are the Raymond Overture of Thomas, two horn solos by Kajela, Attila, the Spring Song and Spinning Song of Mendelssohn, Grieg's Norwegian Dance and Percy Grainger's Molly on the Shore.

FINAL AUDITORIUM POP CONCERT

A well balanced musical program has been prepared by Alfred Hertz for the final popular concert of the San Francisco Symphony Orchestra, Municipal series, at the Exposition Auditorium on Tuesday night, at 8:30 p. m. Jean Gerardy, the world-famed Belgian 'cellist, will be the guest soloist of this concert. It is approximately ten years since Gerardy was last heard in this city and his reappearance is being keenly anticipated by music lovers. His artistic work with the 'cello has been commented on practically in all countries of the world and he will be heard to advantage in a program which he has selected with a view to popular public appeal in classical music.

The complete program arranged for this final concert is as follows: Symphony No. 4, F Minor (Tchaikowsky), Concerto for Violoncello, A Minor (Saint-Saens), Jean Gerardy; Prelude, The Afternoon of a Faun (Debussy); (a) Air (Bach); (b) Evening Song (Schumann); (c) At the Spring (Davidoff) Cello soli, Jean Gerardy; Overture, Carnival (Dvorak).

Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, announces that tickets for this final concert are on sale at Sherman, Clay & Co.'s at prices ranging from 25 cents to \$1, all seats being reserved and no war tax charged.

GRAVEYARD TO TEACH IN SUMMER

For the second time the famous Louis Graveure has hearkened to the call of the California student, and once again has accepted tempting offers from the west and will preside over "Master Vocal Classes" in both San Francisco and Los Angeles this summer. As last year Manager Selby C. Oppenheimer of this city has completed these arrangements and the successful undertaking of last summer, which brought fame to California musically, will be repeated with even greater scope than before. Graveure, at the conclusion of his concert season, will leave immediately for San Francisco to complete the advance details for his summer classes. These will start in San Francisco on Monday, July 7th, continuing here for a duration of five weeks, and in Los Angeles August 28th for a similar period. Much the same method employed at the premier sessions will mark the coming enterprise. Master Auditor and private pupils will be accepted. The master classes will be limited to fifteen, auditors will attend all sessions, but do no class work, and private pupils will be assigned individual periods up to a certain limited capacity. Classes will be held four days during the week, and sessions will consist of four hours each on the mornings of Monday, Tuesday, Thursday and Friday. Already most of the last year's members have made reservations, and the popularity of Graveure as a

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teacher and lecturer has brought many new applicants to Selby C. Oppenheimer, to whom all inquiries should be directed regarding terms, hours, etc.

Calvin M. Franklin has severed his connections with Conductor Director M. H. Hanson and has opened his own office at No. 230 Madison avenue, New York City, where he has associated with him Ada Gelling Cooper, who has been connected with the Hanson Bureau for the past ten years. Mr. Franklin will take over the management of Kathryn Meisle, contralto of the Chicago Civic Opera Company after June 30, 1924, in addition to other artists to be announced.

Myrtle Harriet Jacobs, a talented twelve-year-old girl, gave a recital on February 23rd at the Sorosis Hall. A large audience applauded the young child and showed by the enthusiasm how much every number was enjoyed.

Her playing justified the applause she received. Her interpretation and understanding of the music was surprising in a child of her age and her teacher, Joseph George Jacobson, is to be congratulated on the fine training she displayed. She was assisted by Clara Bercovitz, violinist, a pupil of Giuseppe Jollain, who also deserves much praise for the fine rendition of two movements of the de Beriot Concerto No. 7. She was accompanied by Miss Sherman. The two children opened the program with Mozart's Sonata No. 4.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

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LOS ANGELES TRIO GIVES FOURTH CONCERT

No local musical organization has yet attained more worthy praise than the Los Angeles Trio for artistic programs and magnificent ensemble. Of course this is not unwarranted for each of the members is well known as a first rank artist. At their fourth concert of the season on last Thursday eve May MacDonald Hope, the founder of the trio, presided at the piano with her usual poised exhibiting superb artistry in each number, though perhaps most effectively in the Brahms Quartette in A major. The exquisite themes in this masterpiece were interpreted with classic grace and finesse by the members of the trio—May MacDonald Hope, pianist; Calmon Luboviski, violinist, and Ilya Bronson, cellist, with an assisting artist, Herman Kolodkin, who is an unusually fine violinist. The Poco Adagio with muted strings and the colorful Poco Allegro made this an outstanding feature of the program. Mr. Kolodkin also sat with the trio in the opening number, Quartette in C minor (Strauss), adding beauty and depth of tone to this elaborate work.

Though classic in form the finale movement of the trio No. 1 in G major (Haydn) has an almost modern style. In this work the trio displayed their finest ensemble, playing as one instrument with one purpose. Calmon Luboviski gave interesting phrasing to the short violin solo passages with his customary sweet tone and facile bowing. The Finale, Rondo Ungarese, gave ample scope for the display of Mrs. Hope's brilliant piano technique. Ilya Bronson's fine smooth 'cello tones admirably supported the bass throughout the entire program, which was notably done and well deserved the enthusiasm it evoked from the well filled Ebel Auditorium.

EVA GAUTHIER

No artist on the concert stage has ever dared to present unadulterated American jazz under its own name to an audience of discriminating music lovers until Eva Gauthier risked her high standards and proceeded to create for herself a name which stands alone in the musical world. Her concert at the Philharmonic Auditorium last Monday night proved one of the sensations of the season both from an artistic viewpoint and from the unique style of her program. Miss Gauthier preceded her program with an interesting talk on Javanese and Malay music before presenting the group of songs arranged for her by Constant van der Wal and Paul Selig. These she sang in the native costume of Java. In the old airs group she interpreted several old gems of true worth dating back as far as 1581.

The audience heartily approved of her rendition of the aria 'Modi' from L'ucresia Borgia in which she manifested no lack of technique; rather she displayed ef-



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fectively her vocal skill and a wide range of delightfully beautiful tones throughout the florid passages. Her highest artistry was shown in the modern French group which seemed more suited to her style of singing and the songs by her accompanist, Arthur Bliss—Spring, Summer, Autumn, Winter (L. El) which was adapted from the old Chinese melodies and The Buckle were interesting novelties which evoked hearty applause. The jazz numbers included the older popular songs of America, such as Alexander's Ragtime Band (Berlin), Carolina in the Morning (Donaldson), Innocent Ingenu Baby and Swanee by George Gershwin. She has an extraordinary gift for interpreting songs and well deserves the title she bears as "The High Priestess of Modern Song."

QUO VADIS PRESENTED BY ORATORIO SOCIETY

The presentation of Quo Vadis (Felix Nawojewski) by the Oratorio Society with an orchestra composed of selected members of the Philharmonic Orchestra and Josef Schwarz, baritone of the Chicago Civic Grand Opera Association, was a memorable event of last week. Under the baton of John Smallman the chorus did some exquisite work in tonal effects and shading with exceptionally fine attacks and releases. Josef Schwarz always a favorite won hearty applause for his singing of the role of Peter. He was in excellent voice, singing with fine nuance and at times strongly marked dramatic fervor.

Monnie Hayes Hastings, soprano, sang the soprano role with clear lovely resonant voice and pleasing appearance. Hers was a difficult part and at times the orchestra seemed too heavy for her to sing above, but withal she demonstrated much ability. Fred McPherson's pleasing baritone was heard advantageously in several solo parts.

The organ work was ably handled by Dr. Ray Hastings who never fails to please his hearers. Much credit is due to the conductor, John Smallman, for his noteworthy presentation of a somewhat ungrateful work. His untiring efforts were more than repaid by the finished work offered by the whole ensemble. The next offering by the society will be Cesar Franck's Beatus Dei with Cecil Fanning as guest soloist.

Sylvain Noack, well beloved concert master and assistant conductor of the Philharmonic Orchestra, has refused a flattering offer to head the violin department of the New Curtis Conservatory of Philadelphia. During the month of March Mr. Noack will be kept very busy with his individual concerts and appearances with the orchestra and with the Philharmonic Quartette of which he is director. He gave a delightful program at the Sunset Country Club with Marjorie Dodge, soprano, on March 2nd. On March 11th he will play for the Harmonia Society at San Bernardino with William Tyroler at the piano. At the Gannett Club on March 14th Mr. Noack will play with the Philharmonic Quartette when Brahms van den Berg, concert pianist, will assist. Another concert in Long Beach March 17th, with Mr. Tyroler accompanying, and on March 21st and 22nd to appear as soloist with our own Los Angeles Philharmonic Orchestra mark the principal engagements of one of our best known resident artists.

Frances Haynes, mezzo soprano, and George Gramlich, tenor, shaded honors in a very pleasing recital last Friday night when Chickering Hall was crowded to the doors with friends and admirers of both these young singers and their teacher, John Smallman. Miss Haynes

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possesses a lovely voice of particularly fine timbre and sings with apparent ease. As a conscientious serious student with beauty of voice she has much in her favor toward becoming a fine artist while her lack of poise is due to her very limited experience. She will readily overcome this as "experience is a fine teacher" in the matter of stage presence.

George Gramlich is already well known to theatre goers for his singing at Grauman's Egyptian Theatre. A nice personality combined with a clear tenor voice makes his singing very pleasing and entertaining. He received especial plaudits for his Irish songs which he did very well. Both are ambitious students and their program comprised of classics, arias and modern American numbers gave scope for demonstrating the worthy methods of voice production and interpretation for which their maestro is famed. Lorna Gregg furnished effective accompaniments for both artists. Mary Alice Whipple, another artist pupil of Mr. Smallman's, will appear in recital at the same hall on Friday eve, March 14th, when she will be assisted by Robert Alter, 'cellist, and Raymond McFesters, accompanist.

The Wa-Wan Club is presenting a resident composers program which will be given by Mrs. Gertrude Ross, pianist-composer and her daughter, Corrine Ross, reader, on Wednesday afternoon, March 12th, at the Gamut Club. Miss Corrine Ross will read a three-act play entitled *Plus Nola* by Gravelle Barker and Lawrence Hausman. Mrs. Ross has written the incidental music and will preside at the piano. This play has already been produced eight or nine times with Mrs. Ross' music. Miss Corrine who is in her second year at Cuneo School of Expression is showing marked talent as a reader. Mrs. Ross' work as a composer needs no introduction to musicians throughout the United States. She has written the music for the Pilgrimage Play and her songs appear on the programs of the leading concert singers. She is in receipt of a letter from Rosa Ponselle's manager saying Miss Ponselle is singing her three Spanish Folk Songs with great success in Havana. The program is in charge of Dr. Frank Nagel.

Charles Wakefield Cadman, distinguished pianist composer of national repute, has lately been informed of a great honor which is to be given him in June by the Wolcott Conservatory of Music in Denver. The degree of Doctor of Music is being conferred on Mr. Cadman for the work along strictly American lines which he has accomplished and for his great service in the national field of music. He is considered "the most American of his contemporaries" at that the bulk of his works made use of romantic and poetic ideals of American folklore.

The University Chorus under the direction of Z. Earl Meeker and Edgar Temple is rehearsing for the pres-

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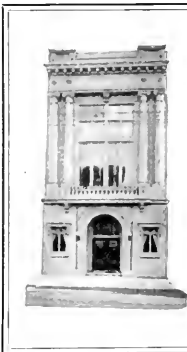
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Ruth May Shaffner, well known in Los Angeles music circles is continually proving her popularity by her many appearances. Through the courtesy of the Southern California Music Company her lovely soprano voice was broadcasted from the Times radio studios March 4th. She also sang for the Polytechnic High Alumni Association last week and on March 30th Miss Shaffner will give a program of Homer Gump's compositions with Mr. Gump at the piano. The Wayfarer Chorus have selected this gracious artist to be one of its soloists on the occasion of presenting St. Elizabeth later in the season.

Daisy Beatrice Bevans, a prominent pianist and composer of Portland, is spending some time in Southern California, receiving many lovely courtesies from friends and admirers in Los Angeles and neighboring cities. With the co-operation of prominent local musicians Miss Bevans expects to present E. Bruce Knowlton's new oratorio *The King in Los Angeles* with the composer conducting, some time in the late spring. This recent work was given in Portland with nearly 600 voices and received much favorable comment not only from the Portland press but from the press of adjoining states.

The Philharmonic Quartet, composed of Sylvain Noack, first violin; Henry Svedrofsky, second violin; Emile Ferir, viola, and Ilya Bronson, cello, will leave for a short tour of the western states after the symphony season closes, giving their first concert in Salt Lake City, Utah, for the Musical Arts Society.

OFFENBACH OPERETTA AT FRENCH THEATRE

For the opening of the Gaité Française, which remained closed during the engagements of Duse and the Chicago Opera Company, Andre Ferrier has chosen one of Jacques Offenbach's best and wittiest operettas *Monsieur Choufleuri, Restera Chez Lui*. This operetta gives a great scene for a spectacular as well as artistic rendition, as in the second act, is given what is supposed to be an evening of music, wit and artistry, and to supplement the talent of the little French playhouse, Andre Ferrier has obtained the co-operation of some of the best known members of the local artistic colony, such as Raik Patigan, Ray Coyle, Uda Waldrop, Edgar Walter, Lucien Labaudet, S. Pelenc, P. Locher, and others, who will help the festivities, by presenting a sample of their artistry. In the cast will be heard Marion Veski, the well known baritone, Andre Ferrier, Constance Montcha, Martha Commette, Robert I. Wied, Charles Fallon, while the other members of the company not in the cast proper will appear in some of their past characterizations, and in this list will be included Natalie Carrosio, Constance Hart Wyllie, Lea Galegaris, William May Newhall, Yvonne du Parc, Irene Biesty, Barroll McNear, Isabel Pringle, H. Puttner, Ed. Baron and others. Musically speaking, this operetta is replete with the liveliest melodies; and, last but not least, two new settings are being prepared and give the whole performance a real French atmosphere, with in keeping with the story of the famous French author.

PACIFIC MUSICAL SOCIETY PROGRAM

It is very doubtful if a more interesting and attractive program can be offered the members of the Pacific Musical Society by the president, Mrs. William Henry Banks, and Mme. Rose Reida Cailleau of the Program Committee, than the one to be given at the meeting of Thursday evening, March 13th, at the Fairmont Hotel. With such well-known artists as Elias M. Hecht, Muri Silha and Lena Frazee, the following list of selections will make instant appeal to the music-loving public for this occasion: *Nocturne, Etude, Ballade* (Chopin), Muri Silha; *My Heart Ever Faithful* (Bach), Du bist die Ruh (Schubert), Frühlingsnacht (Schumann), Lena Frazee; *Caro Joehe* at the piano; *Theme and Variations Opus 73* (Georges Henschel), (first time in San Francisco), Elias M. Hecht, flute; Ellen Edwards, piano; *Barcarolle* (Rachmaninoff), *Dance of the Gnomes* (Liszt), *Arabesque* (Leschetizky), *Gigue* a l'Antica (Leschetizky), Muri Silha; *Deseret* (MacDowell), *Three Cavaliers* (Russian Folk Song), *Do Not Go, My Love* (Hagaman), Santuza's Aria (Cavallera Rusticana) (Mascagni), Lena Frazee; *Caro Joehe* at the piano.

MARIO CHAMLEE'S EUROPEAN TRIUMPHS

Mr. Chamlee, who is to give a concert in Scottish Rite Hall, on Thursday evening, March 20th, returned last fall from his second European trip—his first had to do with wars and not with music, he being then a private soldier in the A. E. F.—after an overwhelming triumph. He sang in three countries and conquered the critics and public in all three, while he had invitations to sing in three others. Among the latter were offered engagements at both the Opera Comique in Paris and the Scala in Milan. But to paraphrase the words of Pinafore, Mr. Chamlee despite all temptations to belong to others, preferred to remain an American, and thus it is that he is now back on his newly acquired country estate in Wilton, Connecticut, getting up new roles for the coming season at the Metropolitan Opera House.

Mr. Chamlee made his first European appearance in London in June last, two days after he landed at Plymouth. He sang in the great Albert Hall before an audience of several thousand persons whose tremendous enthusiasm forced him to give numerous encores. The London critics were as enthusiastic as the general public, the Daily Mail publishing his photograph two days in succession and its critics declaring that "more than any newcomer among tenors, Mr. Chamlee recalls Caruso." From London Mr. Chamlee went to Prague where he accomplished for a hundred years had been considered impossible—he got the Czech critics, politicians and public to attend a performance at the German Opera House. In Prague there are two operas, one German and one Czech, and the deadly rivalry between the two nationalities had made each theatre forbidden ground to the members of the opposing race. Yet this American tenor singing in "Boheme" united at least momentarily these century-old enemies in the bonds of art. Originally billed for only two performances, Mr. Chamlee sang five, appearing in *Boheme, Traviata, Tucca, Rigoletto* and *Lucia*. In the latter opera Mrs. Chamlee, formerly Ruth Miller of the Metropolitan, appeared as the unfortunate Lucy. No better idea of his success can be gained than from the words of the Prague Tageblatt, which declared: "Mario Chamlee, after his few guest appearances, has made himself the beloved of Prague."

So extraordinary was his success in the Czechoslovakian capital that the American ambassador, Mr. Einstein, offered Mr. Chamlee a special reception at which all the dignitaries of the government were present as well as the French, British, Italian and German ambassadors. Ruth Miller Chamlee, formerly of the Metropolitan, will appear in joint recital with her husband, Mario Chamlee.

Reinald Werrenrath, America's foremost baritone, will be the next and final number on the Elwyn Artist Series, and will give a recital in Scottish Rite Hall on March 28th. Tickets on sale at Sherman, Clay & Co.

Cecil Fanning and Paul Kochanski

Cecil Fanning and Paul Kochanski appeared in a joint recital in the series of the concert given at the Wilmington under the auspices of the Delaware Musical Association. Mr. Fanning proved himself to be one of the best finished concert singers ever to appear here. With perfect diction and artistry he completely won his audiences. Mr. Kochanski gave a wonderful interpretation of violinistic art. His playing was marked by a luscious tone, a sureness, fire and deep emotion, that was compelling. Mr. Fanning began his first group with Tannhauser's song of ecstasy which he sings when he sees Elsa in the Great Hall. He rendered this number with wonderful effect. Tom, the Rhymer, an old Scotch legend; Der Erikonig (not Schubert's setting), and Tschaiakowsky Pilgrims' Song completed the group. Mr. Fanning's final group was varied in character and showed this great artist at his best and a worthy successor to that other great American baritone, David Bispham.—Wilmington Morning News, February 26, 1924.

PASMORE PUPILS PREPARE PROGRAM

On Saturday, March 1, one of the pleasantest afternoons ever given by H. B. Pasmore was a rehearsal held by the married women of the San Francisco, Oakland and Berkeley classes at the Pasmore residence, Claremont Hotel district, Berkeley, on Alvarado Road. It being a rainy day some of the ladies were met at the train by a genial young man who was completely hidden from view and totally eclipsed by the beauties surrounding him. Others arrived in their limousines.

The pupils represented all phases of development from those who had but a few lessons to the experienced artist. Still, as an excellent singer and musician remarked, "all the pupils showed the fine hand of the master in purity of tone and lightness of action," which Galli-Curci says is the desirable thing in singing. Oda Warsten, baritone, and Wilson Taylor, tenor represented the unmarried men in some well known songs. Suzanne Pasmore Brooks played beautifully some Arabian numbers. The ladies will repeat the program at the Pasmore studios in the Kohler & Chase building on March 15th.

RUDY SEIGER IN SOUTHERN CALIFORNIA

Rudy Seiger, the viola virtuoso, composer and director of the Fairmont Hotel Orchestra, at the request of D. M. Linhard was the guest conductor of the augmented Huntington Orchestra at the Huntington, Pasadena, on Sunday night, March 2nd. He also played several solo numbers, among them being some of his own compositions. J. Chandler Smith, solo pianist and member of the Fairmont Hotel Orchestra, acted as accompanist and played two solos at the concert. On Monday evening, March 3rd Mr. Seiger gave an evening of music that was broadcasted through the Earl Anthony radio via the Examiner in Los Angeles. Mr. Seiger is the pioneer of the Pacific Coast in broadcasting over the radio and his popularity extends all over the United States, Canada and Australia. Mr. Seiger in his work as a director and violinist has met with flattering success, and the delicacy of touch, technique and the wonderful richness of his tone is compared to Fritz Kreisler. His interpretation of the old masters and grand operas show great sympathy and deep study.

Mr. Seiger's popularity is greater than ever since he has continued to the program sent out by the "KPO" stations and the artistic concerts given by the Fairmont Hotel Orchestra under Mr. Seiger's direction have been a great factor in bringing the radio into the home and adding new members to the "radio family" each day.

ALCAZAR THEATRE

Margaret Lawrence's charming personality will be fully exemplified in her great New York season, which will be the Alcazar attraction beginning with the performance Sunday night, March 9. No sweeter love story was ever told in fiction or on the stage than is revealed in the developments of this most entertaining offering. Originally produced in New York last season with Miss Lawrence in the star part, it immediately achieved great success and its producer, Sam H. Harris, later transported star and play for a long run in Chicago.

The story of *Secrets* centers about a gentleman who has lived his life with one man sweetly, lovingly and contented for fifty years, and who, in the winter of these days together, knowing all of his strength and all of his weaknesses, is still a devoted pilgrim along the unbroken path. The play calls for the impersonation of the woman of the story at four various ages in her life and experience, and in each of these, Miss Lawrence is said to be a delight.

Secrets is a mammoth production with five separate scenes and a score of players. It will be staged here in exactly the same fashion as it was presented on Broadway, and Miss Lawrence will be supported by her own company and a number of especially engaged players.

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The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

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McCORMACK'S SECOND CONCERT

John McCormack is in Los Angeles giving a series of concerts, but will return here next Thursday for rest and recreation preparatory to the giving of his final concert of this season at the Exposition Auditorium next Sunday, March 16, at 2:30 o'clock. Before leaving for Los Angeles, "John" engaged Uda Waldrop to play the organ when he sings Handel's "Largo" and "The Lost Chord" by that great Irishman, Sir Arthur Sullivan. Waldrop will also be at the organ when McCormack sings Cesar Franck's masterpiece, "Panis Angelicus," with Edward Schneider's piano accompaniment and Lauri Kennedy's cello obligato.

Tickets for John McCormack's concert are now on sale at box office, Sherman, Clay & Company. Here is the program: Sonata G Minor (Handel), Mr. Kennedy and Mr. Schneider; (a) Heavy Hours (Old American 1778) (Crr. by Samuel Endicott), (b) Omnia mai fu (Largo) (Handel), Mr. McCormack; (c) Romance (Palmgren), (d) Serenade Espagnol (Bizounore), Mr. Kennedy; (e) Christ Went Up Into the Hills (by the Organ), (f) Love's Secret (Granville Bantock), (g) When Night Descends (by request) (Rachmaninoff), (d) Panis Angelicus (with organ, cello and piano) (Cesar Franck), Mr. McCormack; (e) Folk Song—(a) The Bard of Armagh (Arr. by Dr. John F. Larchet), (b) The Net Market Day (Arr. by Hughes), (c) My Lagan Love (Arr. by Hamilton Harty), (d) Kathleen Mavourneen (Crouch), Mr. McCormack; (a) Air: After an Irish Folk Song (Herbert Hughes), (b) Dragon Flies (Nandor Zsolti), Mr. Kennedy; (c) Only You (by request) (Edwin Schneider), (d) She Rested By the Broken Brook (Coleridge Taylor), (e) The Lost Chord (Sir Arthur Sullivan), Mr. McCormack.

THE SYMPHONIC ENSEMBLE

Ernest Chausson, Edward Greig and Cesar Franck will form the interesting program to be given by the Symphonic Ensemble under Director Salslavsky at the Bohemian Club next Tuesday evening, March 11. This will be the seventh concert by this organization, which was first offered last November and which is now being heard throughout the State.

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THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, MONDAY, MARCH 17, 1924

PRICE 10 CENTS

SIGNIFICANCE OF SPRING MUSIC FESTIVAL 20,000 ATTEND FOUR SYMPHONY CONCERTS

Epoch-Making Event Scheduled at Civic Auditorium on March 25, March 27, March 29 and April 1 Under Combined Auspices of the Musical Association and City of San Francisco, Under the Brilliant Direction of Alfred Hertz, Worthy of Co-operation

BY ALFRED METZGER

One of the strangest characteristics of the musical life of San Francisco in the years preceding the advent of Alfred Hertz was a total lack of co-operation among profession and public regarding the attainment of great projects for the benefit of the city at large. As a rule a certain clique would get together, plan a certain movement and endeavor to bring it to a successful conclusion. If such movement promised to be a great success there would arise immediately opposition from another clique who did not wish those who originally conceived the plan to succeed. If a movement promised big in the beginning and actually started with encouraging support sooner or later the "knockers" would bring out their little hammers and before long they succeeded in getting together a sufficient opposition to nullify whatever praiseworthy efforts had been expended.

One of the greatest conditions prevalent among the musical public in San Francisco, and indeed California in general, is the sound intelligence which influences its musical judgment. Whenever you find the people get together and support a musical enterprise en masse, you may feel absolutely certain that it is artistically efficient and worth while. We have never in our experience found the musical public of California gullible. They may go to a performance of inferior merit once on account of extravagant advertising, but they will never go a second time. Mr. Hertz' musicianly and masterly direction of the San Francisco Symphony Orchestra, and also of the symphony orchestra in the Hollywood Bowl during 1922, aroused the musical public of California to the utmost enthusiasm so that finally 60,000 people are attending the symphony concerts in and about San Francisco and 200,000 attended the Hollywood Bowl concerts during Mr. Hertz' regime.

The magnitude of this success and the positive merit and justification for this support naturally prevented the usual growlers and fault finders from getting a foothold. The musical public has made up its mind that Mr. Hertz is the man they want at the head of their symphony orchestra and it will take more than personal prejudices and differences of opinion to convince the public at large that its judgment in this instance has been at fault. That this sympathetic attitude of the people toward Alfred Hertz must naturally arouse in him a similar sympathy toward the people is only a psychological truth. And he is going to give his appreciation, his affection and his recognition of the public's desire for the best in music expression in a Spring Music Festival such as has never been given in America as far as we can trace. Mr. Hertz' labor, study, preparation and eventual execution of this enormous task can never be paid with dollars and cents. He has done his work without any extra compensation from the Musical Association of San Francisco.

The musical profession and public of California should also realize that Mr. Hertz' plan is of sufficient magnitude to have occasioned union of the musical between the Musical Association of San Francisco and the municipality, a combination of forces such as has never been effected in the direction of a musical festival in America before. Naturally such an enterprise is costly. Its expense is beyond the grasp of the casual reader. And equally naturally it will require four crowded houses to meet these expenses. But it is not the money that

we regard as the most important, although it certainly is imperatively important, but the fact that the musical public should prove that Mr. Hertz' confidence in its musical judgment should be vindicated. And the fame of San Francisco, the bay region and California at large will spread throughout the musical world, if the result of this great



ALFRED HERTZ

The Eminent Master Conductor of the San Francisco Symphony Orchestra Who Will Direct the First Spring Music Festival Ever Given in San Francisco and Which Promises to be One of the World's Greatest Music Feasts

event will include a record breaking attendance such as has never been witnessed at a musical festival in the world before.

It is not what a community SAYS it is going to do that counts. Only what such community ACTUALLY DOES is worthy of serious recognition and for California to say that a music festival has been given at which FORTY THOUSAND PEOPLE attended is something really worth while to brag about. You will find the announcement of the program on page 5 of this issue, also all information regarding tickets and prices. What we want to impress upon you is the great historical importance of this occasion. For once the musical profession and the musical public have a chance to join hands with those responsible for the financial support of the San

(Continued on Page 11, Col. 1)

Eleventh Pair of Regular Symphony Concerts at Curran, Fifth Popular Concert Under Auspices of City of San Francisco at Exposition Auditorium and Young People's Concert at the Same Place Attract Three Per Cent of City's Population in Six Days

BY ALFRED METZGER

San Francisco, true to its traditions, has again shown itself worthy of the musical reputation it enjoys. The San Francisco Symphony Orchestra, under the able direction of Alfred Hertz, gave four concerts between March 7th and March 12th. Two of these took place at the Curran Theatre on Friday and Sunday afternoons, March 7th and 10th,

so effectively understands how to obtain. With every hearing the orchestra shows signs of gradual mental growth and expansion and a constantly increasing appreciation of the conductor's ideas and convictions. On this occasion Germaine Schmitzer, a pianist of international distinction and an artist of superior rank, was the soloist. She played the Mozart concerto in E flat major and Saint-Saens Fantasia Africa for piano and orchestra. She proved a piano virtuosa of the rarest type. In her Mozart interpretation she revealed both technical and poetic characteristics and she played with an ease and intelligence that is rarely witnessed on the concert platform.

Specially notable were her delicate shadings of the Mozart concerto. It was an ideal style of reading this truly great master and the accompaniment of the orchestra and Mr. Hertz was everything any one could wish. This eleventh pair of concerts will be counted among the season's best.

Whenever we attend a concert at the Exposition Auditorium under the auspices of the Mayor and Board of Supervisors we marvel at the musical taste displayed by the masses of the people. Only a comparatively small proportion of those attending the concerts is actually musically educated in the sense that they study music. Some of them rarely attend concerts. And yet they invariably pick out the best numbers on the program for special applause. Take the occasion of this fifth and final concert of the season when the orchestra played such works as Tchaikowsky's Fourth Symphony and Debussy's Afternoon of a Faun, both these works received the warmest applause of the evening. Indeed after the conclusion of the symphony Mr. Hertz was recalled three or four times and there was no room until the orchestra stood and shared in the ovation. There are no cities any where that show a more intelligent musical public.

On this occasion Jean Gerardy was the soloist. Gerardy is justly regarded as one of the world's great cellists. He played with that elegance and finesse which has made him famous. His delicacy and poetry of style is noted, but where the writer sat could hardly hear either the soloist or the orchestral accompaniment most of the time. We venture to predict that at least half of the audience was at times unable to hear the delicate phrases with special effect. It seems compositions should be selected more suited to a big hall like the Auditorium.

In his group of short solos Mr. Gerardy was accompanied on the piano by George Stewart McManus who proved himself worthy of the enviable reputation he earned for himself recently in the East and Australia as a pianist and accompanist of the highest rank. His friends were proud of him. J. Emmet Hayden addressed the audience on this occasion of the closing concert of the season and expressed his appreciation and that of the municipal government for the hearty co-operation received by the public. He also called attention to the impending music festival explaining its magnitude and its artistic significance.

The fourth concert in this week's series was given for eight thousand school children on Wednesday afternoon, March 12th, at the Exposition Auditorium. The program was appropriate to the occasion, including Thomas Ray's

(Continued on Page 11, Col. 1)

"The Piano is the Steinway"

What this oft-used phrase means to me

AS EXPLAINED BY THE STEINWAY PIANO

AT a great majority of all concerts this season, as for two generations past, the programs state: "The piano is the Steinway."

I am the Steinway piano. I do not believe that Sherman, Clay & Co., my Pacific Coast representatives, print this statement in a spirit of boastfulness. I believe that they use it, as I accept it, in a spirit of deep responsibility.

For consider what it means to me, the piano, thus chosen—not occasionally, but almost universally—to be the companion of all these artists on the concert stage. Violinists and vocalists trust me to provide the canvas against which they, as painters, may fling the colors of their art. Pianists invite me to render into gracious sound, those vast chords and melodies which exist only within their own brains and souls—until I speak for them.

Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

Nor is it sufficient that I simply perform as well on this occasion as on the last. Art does not stand still; neither may I. Every concert on every occasion is a new test, a new crisis, and a glorious new opportunity for me. That is why it meant so much to me when the great Theodore Thomas wrote of me in 1879,



years ago, and will only change it in so far as "I consider the Steinway piano the best at present made, and that is the reason why I use it in private and also in all my public concerts," and was able to say of me again in 1898, "I gave the above testimonial nineteen

to say that the superiority of the Steinway piano to all others that I know of is even more apparent today than it was nineteen years ago."

That is why it means so much to me to have Paderewski say: "Whenever perfection is attained, progress is stopped; for there is no room for climbing when the summit has been reached. And yet, in your case, this law of nature seems to have been defied . . . Such a thing can only be accomplished by a sincere love of profession, and it is to this love of profession that I wish to pay my tribute of high esteem and admiration."

This is my responsibility, to see that every concert season finds me more gracious, more responsive, more enduring than the last. And always, I hope, shall I continue to be a very human piano.

Such is the meaning of the phrase, "the piano is the Steinway," and such is the spirit in which I stand upon this concert stage before you now.

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ALFRED METZGER

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TWENTY-THIRD YEAR

END OF REGULAR SYMPHONY SEASON

Bringing its regular series to a close the San Francisco Symphony, directed by Walter Hertz, will give its twelfth pair of symphony concerts next Friday and Sunday afternoons in the Curran Theatre.

The program for this occasion will consist of the Dvorak "Symphony No. 5 in E Minor, generally known under the title of the "New World Symphony, the second movement of the "Faust" Symphony of Liszt and the overture to Wagner's "Tannhauser." In programming one movement of the Liszt Symphony, Hertz is acting in response to numerous requests from patrons desiring an opportunity to become at least partially acquainted with this great work, which is to be given in its entirety on the evening of March 25, the opening date of the Spring Music Festival. The recent performance of two movements of the Mahler Second Symphony at a pair of regular symphony concerts, was heartily approved by music lovers and many requests were sent to the symphony office for a similar production of portions of other works to be given during the Music Festival. The "Faust" Symphony consists of three movements or character pictures, "Faust," "Gretchen" and "Mephistopheles," it being the Gretchen portrayal which is to be presented at this week's concerts. The last movement requires a large male chorus, organ and tenor solo, which will be sung at the Festival by Mario Chamlee.

During the season just closing the Symphony has given sixty-two concerts. In addition to its regular Curran Theatre series of thirty-four concerts, ten evening and three children's concerts were given in Oakland, five in Berkeley, one in San Jose, five concerts in the Exposition Auditorium, three children's concerts, and one complimentary concert for members of the Musical Association.

LECTURES ON SPRING MUSIC FESTIVAL

A recent announcement, which has been received with great interest by music lovers, is that Victor Lichtenstein, the well-known musician and teacher, is to give a series of lectures on the regular program of the Spring Music Festival. These lectures will be given on the evenings of March 20, 22 and 28 at the International Institute, 1940 California street.

Lichtenstein's series of "Symphoniques," which has been given this season on the regular programs of the symphony, have been pronounced by music lovers as being among the most interesting and enjoyable affairs of the season, and the announcement of the forthcoming Festival lectures has created a great demand for tickets at the Sherman Clay & Co.'s box office, where they are being sold both for the single lectures and for the full series.

These lectures have been arranged so that the principal subjects will be dealt with in the same order of their presentation at the Festival. Thus, the March 20 lecture will be devoted to Liszt's "Faust" Symphony, on March 22 the lecture will cover the Second Symphony of Mahler, while Beethoven's Ninth Symphony will be discussed at the March 28 lecture.

CITY'S FOURTH ANNUAL MUSIC WEEK

Eight great programs of the best music obtainable will be the feature events in the Exposition Auditorium May 11 to 17 of San Francisco's fourth annual Music Week. This was decided on at a meeting of Mayor Rolph's Citizens' Music Week Executive Committee and subcommittee, which will be headed by Chairman J. Emmet Hayden to perfect plans for the various events.

Chairman Hayden and Chester W. Rosekrans, director general of Music Week, state that there has been some confusion in the minds of the public relative to the Music Festival to be given by the San Francisco Symphony this month and Music Week to be held in May. The executives point out that there is no connection between the two events, though in both cases the city is interested and Supervisor Hayden has been elected to an official capacity for both features.

The National Music Week will be held May 1 to 10. Locally the various music clubs will give programs during that week to keep in step with the National Music Week, but the eight features in the Auditorium will be the week following.

The Executive Committee handling the local Music Week events is composed of Mayor James Rolph, Jr., and Henry L. Mayer, committee chairman; Supervisor J. Emmet Hayden, chairman; George R. Hughes, vice chairman; William H. Crocker, treasurer; Mrs. H. Roy Stovel, secretary, and Shirley W. Walker, Thomas F. Boyle and Chester W. Rosekrans directors.

SAN FRANCISCO CONSERVATORY RECITALS

Two violin and piano recitals were given in the San Francisco Conservatory of Music on Friday evening and Saturday afternoon, March 14 and 15, by the pupils of Mr. and Mrs. Jabish Clement. The violinists who took part at the first recital were Mrs. Zeldina Jean Gilbert, Joan Spence, Frances Bonner, Toini Altonen, and Herbert Aufsebaum. The pianists included Bernice Bishop, Billy Russell, Robert Clark, Gertrude Ophuls, Geraldine Brown, Barbara Webster, Janice Cameron, Savannah, Tess, June McCormick and Nancy Barbara Leonard. At the second recital the violinists were Cornelius Bernal, Herbert Thelan, George Bennett, Emil Lazarovich, Robert Huehner and Ruth Arnold. The piano soloists were Frances Jean Marwedel, Harold Peter, David, Virginia Tormey, Jane Levin, Harold Liebes, Fritzie Lachmund, Elsie Lazarovich and Fred Nelson.

SECOND STUDENTS' CHAMBER CONCERT

The Pacific Coast Musical Review regret very much that it was unable to have some one represented at the first chamber concert of the Students' Chamber Concerts which took place at Scottish Rite Auditorium recently owing to the unusual number of important musical events which have lately taken place in this city, and for which neither a daily nor a weekly paper is prepared to do justice. The conditions are such as to make allowances for an increased staff. The second Students' Chamber Concert will take place at Scottish Rite Auditorium next Friday evening, March 21, and it promises to be an event of importance and musical merit. Samuel Savannah, violinist, Lillian Hoffmeyer-Heyer, soprano, will be the soloists and vocal artists among the most prominent and best liked of our musical colony. There will also be an A Capella Choir under the direction of Charles M. Dennis of the College of the Pacific, which will contribute a large share to the excellent artistic character of the concert.

The complete program will be as follows: Carol For Christmas Eve (16th Century—Gascon), Merry Yuletide (Little Russian) (Arranged by Kurt Schindler), The Bends (Pride the Advent of the Savior (Spanish) (arranged by Kurt Schindler), The A Capella Choir; Chant Negro (Kramer), From the Canebrake (Gardner), Melody (Gen. Chas. G. Dawes), Three Romances (Dvorak), Samuel Savannah, violinist; Songs—Athena (Grondahl), Der skreg on Fugl (Sinding), March 20 (Grieg), The Song of the Lark (Edna), Lillian Hoffmeyer-Heyer, Three Bergerettes (Tausig), Three Songs by Amrosio, Berceuse, Serenade (Godard), Mr. and Mrs. Samuel Savannah: An Eriskay Love Lull (Hebrides Song) (arranged by Robertson), What'll You Caller Herrin (Scottish Air), The Holy Lord (Afro-American), (Dett), The A Capella Choir.

George Nyklicek, the able motion picture organist is playing at the California Theatre and creating an excellent impression because of his tasteful and artistic interpretations. Mr. Nyklicek is a musician of superior ability who thoroughly understands the possibilities of the organ and is a technician of unusual skill and a technical proficiency rarely heard in the motion picture houses even the most prominent ones. Mr. Nyklicek will soon be heard in Sunday morning organ recitals and his programs will be selected in a manner to please the most fastidious music lovers.

The San Francisco Musical Club, under the presidency of Mrs. Horatio Stoll will hold its next regular meeting in the Palace Hotel ballroom next Thursday morning, March 20, at 10:30 o'clock. Mrs. Charles William Camm and her program committee are featuring a series of Brahms programs as follows: Zu dir, O Freund zu dir; Wenn du nur Zuweilen lachelst; Ach! Wiedese diesen Blick; Lorraine Sands Mullin; Elise Young Maury at the piano; The Song of the Lark, R. Schumann, Intermezzo Op. 76 No. 7, Scherzo, Op. 4, Sally Osborne. Meine Lieder, Liebliche Wangen, Meine Liebe ist gruen, Miriam Sollander, Martha Dukes Parker at the piano; Sonata D minor, Op. 108, Modesta Mortenson; Walter Frank Wenzel at the piano.

Marcus Gordon, a very clever young pianist, pupil of Aida Clement of the San Francisco Conservatory of Music, will give a very interesting program at the Conservatory hall on Friday evening, March 21. He has given a number of brilliant recitals at the conservatory and also appeared with brilliant success at some of the leading photoplay theatres. On every occasion he appeared in public he was enthusiastically received and created an excellent impression.

MARIE TIFFANY'S VOCAL REFINEMENT

By Alfred Metzger

An unusually artistic program was profoundly interpreted by Marie Tiffany at the Colonial Ballroom of the St. Francis Hotel on Monday afternoon, March 3rd, as one of the Fortnightlies of Ida G. Scott. Miss Tiffany was formerly a California artist, having been a resident of Southern California for some time, but more recently she established for herself an enviable reputation as operatic artist with the Metropolitan Opera Co. of New York and as a concert singer in the leading music centers of the East. That her reputation is based upon a reliable foundation was evidenced by the mode of her artistic expression revealed during the rendition of the program.

Although it being announced before the beginning of the concert that Miss Tiffany, having met with an accident prior to her departure for San Francisco from the South, which necessitated her confinement to her home for some time, thus interfering with the adequate use of her voice, it was evident that she was a singer of distinct skill and taste. This was specially noticeable in her refined interpretation of the Mozart songs. The quality of her voice is a lyric soprano of bell like timbre and she uses it with excellent judgment. She phrases most intelligently and her diction is clear and concise.

In addition to her decidedly musically interpretations Miss Tiffany possesses a magnetic personality that endears her greatly to her audience. She is beyond a doubt one of the foremost American vocal artists before the public today and one of those rare singers who are equally successful in opera and concert. Edna Waldrop played the accompaniments with an accurate conception of their emotional values and an intelligent understanding of the soloist's mood. The complete program was as follows: Recit and Air, Deb vien non tarder (Mariuska) (Mozart); Die Zauberflote (Mozart); Warnung (Mozart); Hallelujah (Mozart); Schlafte mein Prinzenchen (Mozart); Batt, Batt! (Don Giovanni) (Mozart); Lilacs (Kernochan), Nightingale Lane (Barnett); I Bring You Heart's Ease (Branscombe), Colored Stars (Crist); The Odalisque (Carpenter); The Time of Parting (Hadley); Joy (Wintner; Watts).

JOSEF ROSENBLATT IN TRADITIONAL SONGS

By Alfred Metzger

A very large audience, principally representing the Orthodox Jewish element of the community, attended the first concert given by Josef Rosenblatt, a young cantor-tenor, at Scottish Rite Auditorium on Wednesday evening, March 5. When Mr. Rosenblatt made his first appearance in this city a few years ago we emphasized the fact that, while he is entitled to the admiration of music lovers for the fervor and intensity with which he interprets traditional melodies and Hebrew folk songs and for the mellow quality of his voice, he can not lay claim to being seriously regarded as an artist occupying a place besides concert singers of the present day. He has since then improved, after a long interval, we are still of the same opinion.

As a cantor, interpreting the Hebrew ritual, during religious services, and chanting the traditional melodies which the Jewish people have inherited from their forefathers of thousands of years ago, Mr. Rosenblatt must be regarded as a great exponent of such rites. He has an unusually flexible tenor voice, a good range and, notwithstanding the fact that it has not received adequate training, but is used naturally, its quality remains smooth and even at times velvety. That Mr. Rosenblatt does not sing technically correct is proved by his frequent attempts to sing in a "half-tone" (half tones), his vain attempts to trill and sing coloratura without the faintest idea as to accuracy and intonation and his frequent use of the portamento in places where such employment is entirely uncalled for.

We do not write these lines with any intention to injure the artistic prospects of Mr. Rosenblatt. They can not be injured, for they never existed. His audiences come to hear him principally because of his fame as cantor—as an exponent of traditional Hebrew songs both of a ritual and folk character, and since the inception of the present day "concert" songs require technical devices, the people who come to hear him do not receive pleasure from his work as may be gathered from the applause he receives. But whether it is appropriate to sing religious hymns intended for specific sacred purposes, or to give public entertainments, solely arranged for commercial purposes, is a problem well worthy of discussion and which the writer personally does not regard himself competent to solve.

Mr. Rosenblatt introduces three compositions to which he attaches his name. They sound like traditional melodies, possibly suggested by him. They are written in a series of original keys, the first two of which have not yet discovered in musical literature. When listening to Mr. Rosenblatt trill we become thoroughly convinced that so far, notwithstanding our previous criticism, we have not yet been able to get his goat. Still he is harmless and if he and his friends do not compare him to Caruso, McCormack, Tetrazzini, Galli-Curci and every other artist of fame, both privately and in public print, we would not have any occasion to comment on his lack of scientific singing. But since no hesitancy is made to pronounce him well above the plus ultra in vocal art we believe our comment on his work is justified.

Whatever accompaniments Abraham Ellstein was called on to play he did with pianistic proficiency. Most of the accompaniments were of the traditional melodies, consisted of chords and passages. The latter were particularly effective.

CLOSURE OF CHAMBER MUSIC SEASON

On Tuesday evening, March 18th, at Scottish Rite Hall, the brilliant series of chamber music concerts, given by the Chamber Music Society of San Francisco, comes to a close for this season. A review of the season's events shows the introduction to San Francisco of three celebrated guest artists: Mr. Britt, Miss Leginska and Mr. Dohnanyi, and also the presentation to San Francisco of several new works in chamber music literature. The concerts have been a remarkable success and have added much to the musical life of the season.

At this final concert, in answer to numerous requests, an entirely string quartet program will be presented, consisting of three extremely representative string quartets of the older school. The delightful Beethoven Quartet in A major, No. 5, from the Op. 18 series, will open the program. This will be followed by the famous string quartet of Brahms, Op. 51, No. 2, in A minor, and the concert will close with the Dvorak String Quartet on Negro Themes, Op. 96, in F major, for the interpretation of which the Chamber Music Society has long been noted. The program is an unusually brilliant one and will be a fitting climax to a splendid and much appreciated season.

Following the Spring Musical Festival, on April 1st, the Chamber Music Society will be on tour on the Pacific Coast until the middle of May.

BAUER-CASALS

San Francisco's world-wide reputation as a great music center has another chance to be vindicated next Sunday afternoon when a throng should fill every nook and crevice of the Columbia Theatre for the only appearance here this season of the noted 'cellist and pianist, Pablo Casals and Harold Bauer. These great instrumentalists have been hailed the world over as the supreme exponents of the art of sonata playing for their instruments. Their joint concerts everywhere have been the signal for great outpourings for the musical elite and have elicited the highest praise from the most eminent authorities, and their recital here, which is under the management of Selby C. Oppenheimer, should bear concrete evidence of the fact that this city merits its reputation of being appreciative of the finest in musical art.

Among the world's greatest 'cellists Casals stands pre-eminent. His contemporaries hail him as their leader and his interpretations are regarded as the last word in musicianship. Harold Bauer among pianists holds a position second to none. His colossal art has advanced him by leaps and bounds to the head of his profession and today in all the world there is no pianist better equipped with such authority on the instrument.

The program they have chosen to play here includes two of the great standard sonatas for piano and 'cello—that of Johannes Brahms in F major, Op. 98, and that of Camille Saint-Saens in C minor, Op. 32—will open and close the list respectively. Casals, with Edouard Gendron at the piano, will render the Locatelli Suite in D major, and Harold Bauer's contributions include the Schumann Kländerscenen, and Chopin's Scherzo in C sharp minor. Tickets for this recital are now being sold at Sherman, Clay & Company's ticket office.

AMERICA—AS GALLI-CURCI SEES IT

"The American public is so cordial, so enthusiastic and refreshing," said Galli-Curci after one of her recent concert tours that had taken her over most of the United States. "This country is a great melting pot. It is always interesting, for one meets here all types from all lands. I enjoy it immensely for I have made so many good friends." The great soprano, who will give a recital here on Sunday afternoon, April 27, at the Exposition Auditorium, under Selby C. Oppenheimer's management, was radiant as she discussed her love for America. Since this country gave her a royal welcome eight years ago in opera, it has consistently heaped new honors upon her, and never has she failed to show her gratitude. She has responded by giving her best, for the keynote of her personality is sincerity and appreciation. Galli-Curci has received thousands of songs from American composers, and has examined them carefully to find the ones of conspicuous merit. Many of these she has sung at her recitals, very often giving them a prominent place upon her programs.

JOSEPH GEORGE JACOBSON CLASS RECITAL

Standing room was at a premium at the last recital of the Joseph George Jacobson piano-class recital on March 7, at the Baldwin studios. The fine program was enthusiastically received by the large audience and much praise is due to the excellent training each pupil revealed and the great success Mr. Jacobson has achieved is well merited. He uses the latest modes of pianistic instruction and doing invaluable work in behalf of musical education in the city.

The program opened with a Romance by Rachmaninoff and MacDowell's "Husarier," played by Rebecca Nacht, with good technique and understanding. The same can be said of the numbers of Vera Adelestein. Especial-

ly the Chopin Nocturne showed correct interpretation. Dorothy Kaas has made a decided improvement. The Mendelssohn Prelude had dash and surety. She made a fine impression. Gladys Ivabelle Wilson then played the first movement of the Mendelssohn Concerto with Mr. Jacobson at the second piano. If she had taken the tempo a little slower her technique would have been clearer and the delivery would have been a better impression. But this is a common fault with young talents. In the Nocturne by Chopin she showed a fine aching tone and poetic taste.

Three Chopin numbers followed by Marian Patricia Cavanaugh. We have seldom heard her play more charmingly and brilliantly in the A flat Valae and the Mazurka. The young Miss is advancing and living up to her reputation. Margaret Lewis was quite a surprise. She showed real advancement in the thirteenth Rhapsody by Liszt. Her technique is much improved and if she would be a little less self-conscious she will control her nervousness better, which now prevents her from doing her best.

Mrs. Marion Ford then played Rachmaninoff's Prelude and the Spinning Song by Lysberg. She plays with refinement, poise and good taste and has developed much strength lately. She shows excellent training and seems to be on the right road. The last on the program was Sam Rodietzky who played the first movement of Beethoven's Sonata Op. 32 and the last movement of Weber's F minor Concerto. He plays with surprising vigor and bravura and seems endowed with an equipment that goes to make a pianist. Talent is manifest. At present his enthusiasm carries him away and his technique suffers.



PALM SUNDAY CONCERT

Harry Wood Brown, who has taken over the organ work at St. Ignatius Church, promises a program of real genuine merit for the sixth annual Palm Sunday Concert to be held in St. Ignatius Church. Among the soloists will be found the names of Miss Florence Berbert, Margaret M. O'Dea, Mrs. G. Lepage, Charles Bulotti, Emanuel Porcini, F. de Bruin, Frank Gigone, Louis Elario and others. A special rehearsal will be held in the church Thursday night, under the baton of Mr. Brown at 8 o'clock.

SYMPHONIC ENSEMBLE AT UNIVERSITY

The San Francisco Syphonic Ensemble, which has been giving a series of concerts in the Jinks Room of the Bohemian Club, has been invited to play under the auspices of the Greek Theatre at the Wheeler Hall Auditorium on Monday evening, March 24. Alexander Salslavsky, the director of the Ensemble, has had a long and varied experience as director and violinist in this highest form of musical art. He came to California from New York where he was the head of the Salslavsky Quartet. His Russian pianist, the Russian 'cellist, Charles Hart, the well-known pianist, are two of the artists associated with the Symphonic Ensemble who will be heard in the forthcoming concert. Mr. Gegna has been in this country as soloist with Caruso, Mary Gaudin, the Russian Symphony Orchestra and in his own recitals. Mr. Hart was the pianist of the Chamber Music Art Society of New York and has toured the country with Jacques Thibaud, the famous French violinist, with Lucy Gates, the soprano, and Hana Kinder, the 'cellist. The program for the concert on March 24 is as follows: Trio, C Minor, Op. 28 (A. Gretchni (Cesar Franck), Mr. Salslavsky and Mr. Hart; Sonata (First Movement) (Eccles), (b) Rhapsodie Hongroise for 'Cello (Popper-Liszt), Mr. Gegna and Mr. Hart; Septette, Op. 65 (C. Saint-Saens) for trumpet, two violins, viola, 'cello, contrabass and piano.

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ANIL DEER

THE BUSH CONSERVATORY MASTER SCHOOL

"What is the Bush Conservatory Master School?" is a question being asked by many musicians on the Pacific Coast, who have been interested in our recent announcement of President Kenneth M. Bradley's approaching visit to our city. The Master School, then, is the newest development in American musical education. As a separate part of Bush Conservatory and endowed for that purpose, it provides free tuition for advanced students of piano, voice, violin and composition for a period of two years, during which time the young artist, for only professional students are accepted, have the chance to develop their artistic powers to the utmost under master teachers.

During this period of study the master student is given opportunity for public appearance as a means of furthering this maturity and every effort is made to bring out the student's talent. The unique provision of the patron, Charles S. Peterson, who, in conjunction with President Kenneth M. Bradley of Bush Conservatory, has made the Master School possible, is thus to further a great musical talent, which is so often handicapped for lack of means of the final artist training which spells success in a public career.

Appointments to the Master School, which are limited to twelve in each department, are made only by examination. These examinations are in no way competitive, but are made to determine as fully as possible the relative fitness of the candidate for the honor of an appointment. The examinations are held three times a year. By a special arrangement, however, which is owing to the large number of requests which he has received, President Bradley will conduct examinations for the fall appointments to the Master School on the Pacific Coast during the month of April. This will enable western musicians to learn if they can be accepted for the Master School without the risk of heavy expense of a trip to Chicago, and will meet with a very wide response.

There are many very fine musicians and professional students on the Coast who will welcome such an opportunity of study with the great artists of the Master-School faculty and thus improve their equipment for professional success.

MARIO CHAMLEE TO SING MARCH 20

The many admirers of Mario Chamlee, who will be heard Thursday evening, March 20, at Scottish Rite Hall, under management of the Elwyn Concert Bureau, in joint recital with his distinguished wife, Ruth Miller Chamlee, will not be surprised to learn that Chamlee, who has sung leading roles with the New York Metropolitan Opera Company for the past three seasons, has just signed a contract to continue with Gatti-Casazza's organization for the next two years. Mr. Chamlee will

spend this coming summer in Europe, where he is to fill important engagements in representative opera houses. The program which Mr. Chamlee and Ruth Miller, also of the Metropolitan, will give here with Mr. William Tyroler, at the piano, follows: Aria, Choe-gelida manina La Boheme (Puccini), Mario Chamlee; (a) Come Rosalind (Old English), (b) Voi che sapete (Mozart), (c) Mandoline (Debussy) (d) La Partida (Alvarez), Ruth Miller; (a) Heimliche Auforderung (Strauss), (b) Ständchen (Brahms), (c) O Quond Je dore (Bizet), Mario Chamlee; Bell Song from Lakme (Bizet), Ruth Miller; (a) O bocca dolorosa (Sibella), (b) Paquita (Buzzi Peccia), (c) Like Music on the Waters (Winter Watts), (d) Call Me No More (C. W. Cadman), Mario Chamlee; Aria, O Paradise (Meyerbeer), Mario Chamlee; Duet from Carmen (Bizet), Ruth Miller and Mario Chamlee.

CHERNIAVSKYS IN ONE RECITAL

"It is a curious fact," says Leo Cherniavsky, the violinist of the famous trio of that name, which gives its only concert of the season here on Monday afternoon, March 24, in the ballroom of the St. Francis Hotel, as the next attraction of the Alice Seckels Matinee Musicales, "that both my brothers and myself note when we make the greatest progress in our playing while we are on tour. One would think that improvement would be most perceptible during the hard period of rehearsals preceding a tour or during the hours of individual practice. Much more time is then devoted to actual playing than while we are on the road, but in spite of the distractions of travel we find ourselves gaining most in power and authority while we are appearing in concert. I think it is because the attention is concentrated more to the point when we are before audiences than when we have only our own critical faculties to keep us keyed up."

The Cherniavskys passed through San Francisco one day last week en route from the North to Southern California where they are now playing, remaining in this city but long enough to confer with Manager Selby C. Oppenheimer, and to augment and strengthen the splendid program they will render at their recital here. As now arranged the list of works to be played is as follows: Trio in D major (Beethoven); Cello Soli, Kol Nedrei (Bruch), Tarantella (Popper); Piano Soli—Nocturne, E major (Chopin); Two Etudes (Chopin); Violin Sonata (Mendelssohn); Trios—Ave Maria (Gounod); Norwegian Dance (Grieg). Tickets for this event are procurable at Sherman, Clay & Co.

ALCAZAR THEATRE

Margaret Lawrence, the delightfully fascinating New York star, remains at the Alcazar for one more week beginning with the performance Sunday night, March 16, in "Secrets," the greatest and most artistic success of her entire career. It is just a year since this entrancing comedy drama was presented for the first time on Broadway, and it is easy to see the reason for its immediate triumph. New York, Chicago and Los Angeles saw it and were completely captivated by its unusual situations and the exceptional cleverness of its lines.

Miss Lawrence's San Francisco engagement has been most successful and local audiences have been most enthusiastic over "Secrets," which is in five scenes and shows the delightful heroine in four stages of her line. The fact that "Secrets" calls for elaborate costuming is especially pleasing to the ladies and the production is colorful in the extreme. Supporting the star is the full strength of her own company and many especially engaged players, and Thomas Wilkes has staged the production in true metropolitan fashion.

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CHICAGO CIVIC OPERA CO'S GREAT SEASON

BY ALFRED METZGER

Owing to the fact that the four performances given by the Chicago Civic Opera Co. at the Casino Theatre on Thursday, Friday and Saturday evenings and Saturday Matinee of last week took place too late to be embodied in last week's paper, and inasmuch as now a week has elapsed since the interest of our musical public was centered in this enterprise we feel that a lengthy and detailed review of this engagement is at this time not necessary. Nevertheless the importance of this season as one of the outstanding musical events of the year justifies more than perfunctory notice, and so we shall give our readers a brief outline of the artistic incidents of the engagements and the high lights of the productions.

Before we go further we want to take advantage of this opportunity to compliment Manager Selby C. Oppenheim upon his invariably courteous treatment of the press. He has grasped the significance of the extension of courtesies to those entitled to them and observes the ethics punctiliously. He either recognizes the members of the press or he does not. When he does he goes at it wholeheartedly, cheerfully and generously. He does not make anyone feel as if he received something he was not entitled to. He does not give poorly located seats. He does not regard a crowded house as a barrier to the extension of courtesies. But in every instance, where he does extend such courtesies, he does it according to the principles employed by men who understand their business. And since appreciation of such attitude is not always forthcoming from those who receive attention, we feel it but just to give credit where it is due.

While the performance of Boris, with Chaliapin in the leading role, was crowded to the doors, and while the first and last night's performances were fairly well attended, it can be said that San Francisco made a sufficiently good showing to justify its love for opera. Even if we take into consideration the fact that the prices were beyond the means of most people specially interested in the best operatic works presented in the most artistic manner, there still should have been enough music lovers with the necessary means to crowd the Casino Theatre at every performance. Even if there are among our opera goers some who are specially punctilious and expect one hundred per cent artistic returns for their expenditure, and it is possible more than that, still there should have been enough people to crowd the Casino Theatre for the four performances. Unless we can account for this fact with the existence of a deplorable indifference at this time toward opera, partly due to an over production of musical events, partly to a specially crowded week or two at the time of the Chicago company's visit and partly to the beginning of the Lenten season, we can not place the cause. There certainly must be 10,000 among from 30,000 to 40,000 opera lovers in this vicinity sufficiently enthusiastic, and financially able to fill four houses of such an engagement. That this was not the case proves that our opera lovers are not as much interested as they used to be, or they stubbornly refuse to pay from \$3 to \$7.50 a seat for any operatic production.

The sensation of the engagement was Feodor Chaliapin in Mefistofele and Boris. We already referred to the Mefistofele performance in last week's issue. In Boris Godunoff the eminent operatic basso gave an interpretation that will never be forgotten. From the angle of histrionic as well as vocal art it was a superb presentation. In the art of make-up it was a study. Without ostentation, without undue strain, but with a naturalness that was impressive Chaliapin succeeded in depicting various episodes of both a passionate and gentle character with unerring verisimilitude. His big, splendid voice rang out with unquestionable fire and vitality. He received an ovation such as we have not heard for years in this city. The house stood up and cheered for minutes at a time, and after the conclusion of the performance the audience, which packed every nook and corner of the place, recalled him time and time again, even after he had already taken off his make-up. It was a wonderful triumph.

Another excellent impersonation was Rosa Raisa's Jewess which revealed this artist at her best. Vocally we never heard her to better advantage, although at times she seemed to sing with more strain than necessary. Dramatically she coped with every requisite of the role successfully. Charles Marshall as Eleazar in the Jewess was far better than we expected him to be. He showed himself possessed of a splendid tenor voice which he used with freedom and emotional expression. He certainly enacted the role with artistic perception. Virgilio Lazari, both in Boris and the Jewess, proved to be the actor and vocal artist of superior rank and one who interprets his roles with intelligent craftsmanship. As already stated last week Edith Mason gave an excellent account of herself as Marguerite in Mefistofele, and it is to be regretted that she did not have another chance to elicit our admiration.

More than ever do we admire the executive ability of Giorgio Polacco. He conducted with authority, assurance and spontaneity the two difficult works—Mefistofele and Boris Godunoff. He brought out the dramatic climaxes with unerring virility and proved in every way that he is entitled to one of the leading positions as conductor of grand opera anywhere. It was a delight to watch him. One of the weak spots of the engagement was the lack of truly great tenors. Neither Charles Marshall nor Forest Lamont attain the stature of greatness, although the former was undoubtedly the superior of the two. The chorus and ballet were excellent. Scenery and costume were very luxurious. And among the splendor of the mounting of the opera and the performance of Boris Godunoff were the most sumptuous.

It was unfortunate for Mary Garden that she appeared in an opera not especially effective. One would hardly believe that Massenet wrote this opera. It is so long in melodic invention and climactic periods. It does not give Miss Garden those opportunities which her special genre of histrionic art and declamatory singing requires. Consequently there was lacking that appreciation of her on the part of her audience which is usually freely bestowed upon her. Nevertheless she made a great deal of the part and received a big measure of approval.

Shallow on several occasions in Mefistofele and in Eleazar she proved herself splendidly. The possessor of a voice of great charm and warmth she sang with intelligence and good taste. The orchestra proved to be as excellent an one as we have heard in opera in this city. There cannot be any question regarding the fact that the season was musically excellent, but not of sufficient magnitude to induce enough people to spend \$7.50 a seat. It is impossible to hear the best opera in San Francisco at prices less than these, it will be found that this city in future will do without such opera rather than pay the price.

PACIFIC MUSICAL SOCIETY

Mrs. Frank B. Wilson has arranged the following program to be given by the members of Section 3 of the Pacific Musical Society Saturday afternoon, March 22, at the Fairmont Hotel: Piano—Barcarolle (Grodsky), Spanish Fantasia (Wachob), Sarah Levy; Violin—Ave Maria (Chopin), Gypsy Dance (Grodsky), Harry Lange; Ruth Reed at the piano; Vocal—Bati, Bati (Mozart), Summer (Chaminade), Lorraine Azevedo, Myrtle Saxé at the piano; Piano—Prelude in C Minor (Chopin), Waltz in Sharp Minor (Chopin), John Genta; Cornet—the Garden of My Heart (Ball), The Sunshine of Your Smile (Ray), Clarisse Friedlander, Marjorie Moss at the piano; Violin—Kaki (Ruhay), Tillie Brown, Evelyn Biebesheim at the piano; Piano—Concerto in D Minor (Mendelssohn), Ballet Music from Rosamund (Schubert), Hortense Herz; Cantillation—Estydid (Walter Jones), Mildred Lorna Glick; Violin Duo—Duo Concert ante (Dancia), Harry Lange, Edward White; Ruth Reed Green at the piano; Good Samaritan Boy Choir—When My Caravan Has Rested (Lohr), Lullaby (Glen), Edgar, Reinhold at the piano; Piano—Song Without Words (Saint-Saens), Rigandon (MacDowell), Dolores Leonaard.



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views to those wishing to consult him about their studies next Fall. He will
be in the following cities on the dates given:

LOS ANGELES, Hotel Alexandria, March 30 to April 5
SAN FRANCISCO, Hotel St. Francis - April 9 to 12
PORTLAND, Hotel Multnomah - - - April 14 to 16
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NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

GREAT OVATION GIVEN PABLO CASALS

The great demonstration of appreciation yet given any artist this season was accorded Pablo Casals at the eleventh pair of symphony concerts at the Philharmonic Auditorium. A personality magnetic, a manner forceful yet unassuming and possessing artistry of the highest phase, mark this internationally known Spanish virtuoso and conductor as one of the world's greatest, if not the greatest 'cellist it has ever known. Choosing for his concert a number almost entirely unknown to American audiences, the Concerto in B flat by Boccherini, he gave one of the finest expositions of 'cello playing we have ever heard or seen. Even in the most difficult passages, he displayed with ease his great mastery of fingering and bowing. His lights and shades of expression and delicate intonations were enjoyable in the second movement through the unaccompanied passages.

Schumann's Symphony No. 1 in B flat major Op. 38 was given an impressive reading by the orchestra with conductor, Walter Henry Rothwell at the stand, though the "first time" rendition of the Rhapsodi Roumaine No. 1 Op. 11 (Eduard) proved more entertaining with its melodious themes and harmonies which at times are almost futuristic in color. A dashing clamorous climax marked the finish of this heavily orchestrated number. It was received with a great deal of enthusiasm.

The no encore precedent of these concerts was followed by strictly though the continued applause for Mr. Casals lasted some twenty minutes and he returned to bow in acknowledgement of the tremendous ovation at least ten times. Even after Conductor Rothwell appeared at the stand to proceed with the program he attempted three times to start the final number, but the applause proved deafening. At the third attempt over the noise of hand clapping he began the closing number.

SCHROEDER TO CONDUCT MASTER CLASS

The coming of Theodore Schroeder to California is one of the most noteworthy events to be enjoyed by musicians this season, and has aroused great interest and enthusiasm. Himself, American born, American taught, Mr. Schroeder is indubitably proving that with proper guidance the American singer can attain the highest standard of excellence in our American studios, and that the fallacy of going abroad for success is fast being relegated to the archives of the past. An artist of the highest attainments, he is now devoting his entire time to the making of singers in his famous Boston studio, being one of the distinguished American musicians who is fast convincing unbiased and unprejudiced Americans that they can learn all they need right here on native soil.

Mr. Schroeder is an artist of the highest calibre, whose exact knowledge of the voice, combined with his courteous and kind treatment to all, are the sum total of his tremendous success with his pupils, and the deserved reputation he has gained as one of the leading instructors of voice culture in America. In a recent interview published in the New York Musical Courier we find the following article on Bel Canto singing by Mr. Schroeder with the Editor's note which we think worthy of repetition:

"(Theodore Schroeder, distinguished vocal instructor and Basso-Cantante of Boston, an artist with the highest ideals, whose standards go far toward elevating the dignity of the vocal art in America, in the article here-with gives sound and practical advice to the progressive singer.—Ed. Note).

"The mission of all music is to tell a definite story or express a poetic idea, representing meditation and feeling as expressed in mankind. Vocal music elicits the most musical instrument in that the singing voice is capable of giving the word with the tone and so portraying the feeling of both poet and composer in one effort. The human voice should not merely move the listener by means of well-sounding tone, and artful pyrotechnic. It should appeal to his heart and soul as well, inasmuch as specific moods can be plainly and readily portrayed. It is therefore very essential that clean and beautiful diction become paramount with the artist singer. Some singers revel only in tonal quality, others lay so much stress on exaggerated consonant display that they speak more than sing, both of which is unwise; a happy medium must be established. A singing tone can be made only on a vowel, and the consonants must be so dexterously prefixed and suffixed to the vowel tone that the beautiful legato and continuity of the tone is never broken. When this stage of proficiency has been acquired the advanced student of singing is ready to attempt the task of painting tone pictures by means of intelligent interpretations. The true artist never forces a mood on the listener, but with the poise and complete abandon presents the music in a sincere, straight-forward manner. He must learn to produce emotion in the listener but to control it in himself. Concealment of art and perfection of expression are the



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highest attainments of the great artist; these, however, can only be acquired after years of hard and assiduous study."

LUCCHESI SUBSTITUTES FOR GOGORZA

A warm welcome was extended Josephine Lucchesi on her appearance in concert at the Philharmonic Auditorium when she substituted for Emilio de Gogorza who was too ill to fill his engagement here. This rather thankless task of singing to an audience which is disappointed at the outset in not hearing the artist who has been widely announced, was most gracefully performed by Mme. Lucchesi and her assisting artists the 'Cherubinsky Trio. Mrs. Henpion Robinson presided at the piano giving her usual sympathetic accompaniments. Jay Flowe, flutist of the Philharmonic Orchestra played artistic obligato for several of Mme. Lucchesi's selections. Her program included the most familiar songs which grace the usual coloratura soprano's repertoire. These she sang with exquisite charm.

BEHYMER PRESENTS PADEREWSKI

Paderewski, the great Polish genius, gave one of the most formidable and altogether gratifying programs he has ever played to a Los Angeles audience, last week at the Philharmonic. His flawless technique and unaffected yet stately manner, coupled with his keen intellectual interpretations and sweeping tonal effects made the usual profound impression on his vast audience. The Chopin group revealed an exquisite display of light and shade in nuances for which this great artist is so well known. We would say that the Brahms Variations on a Theme (Paganini) was the outstanding number on the program, from the point of execution. The wild storms of octaves and technical difficulties were overcome with ease and no apparent effort. Works of Liszt, Haydn, Mozart and Beethoven were also represented on this memorable program.

ALBERT RUFF FOR SUMMER CLASS

Under the auspices of the Zoellner Conservatory of Music a master class for singers will be conducted during June and July by Albert E. Ruff. He is the most famous voice specialist in America today. For two years he has given Geraldine Farrar daily lessons, the progress she made during that time giving her cause for much wonderment and satisfaction. Considering him in the light of a benefactor Mme. Farrar takes Mr. Ruff on her concert tours as her voice specialist.

Other singers who are pupils of this eminent maestro are Anna Case, Olive Fremstadt, Anna Fitzu, George MacFarlane, Christie MacDonald, Hazel Dawa, Marjorie Dodge, Paul Reimann, Eugene Cowles, Henry Weldon, Thomas Chalmers and other famous singers.

With Mr. Ruff will be his personal manager, Victor Futrelle, of Chicago. Mr. Ruff is at present in New York where Dorothy Jardon is studying with him. In addition to conducting the voice classes Mr. Ruff will deliver a series of lectures, discussing in a broad way the art of singing and the care of the human voice. All the classes will be conducted at the Zoellner Conservatory of Music, 1250 Windsor Boulevard.

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MARIE TIFFANY AND SIGMUND BEEL

The appearance of two distinguished guest artists—Marie Tiffany, soprano, of the Metropolitan Opera Company, and Sigmund Beel, well-known violinist, in concert with the Los Angeles Women's Lyric Club at the Philharmonic, proved a most entertaining and diversified performance. Under J. B. Poulin's baton the club did artistic ensemble which compares favorably with any choral organization of the southwest. Sweetness and clarity of tone with clean attacks and releases showed a marked improvement over the work in former concerts. No word failed to reach our ears and at no time was it necessary to refer to the printed poems on the program so distinct was the pronunciation and enunciation of the chorus.

Annie Laurie, arranged by Buck, Annarilli (Cacchi), Carnaval (Poundin) and Ave Marie (Mach-Gounod), were the choral numbers. The latter being sung with the harmonium played by William Edson Strohbridge and two soloists from the club—Elizabeth Mosser Biehl, contralto, and Mrs. A. R. Jaquith, soprano. Despite a slight indisposition on the part of Marie Tiffany she appeared in lovely voice though not at her best in finer shading, giving delightful interpretations to the Nozart Batti Batti (Don Giovanni) and Debussy's L'amee en vain (L'Enfant Prodigue). Most pleasing, indeed, were her folk songs of France, Norway, Ireland and Italy which she gave in costume.

Sigmund Beel, it will be remembered was at one time concert master of the Los Angeles Symphony Orchestra, appeared twice on the program. His numbers included Chaconne (Vitali), Hebrew Melody (Achorn), Gigue (de Angelis) and Rondino (Vieuxtemps). Solid musicianship and facile technique were reflected in each number. A large share of the success of this concert is due Mrs. M. Hennion Robinson for her skilful accompaniments throughout the entire program.

The Los Angeles Opera Club gave a Polish musicale Monday evening in Hollywood Library hall. The guests of honor were Col. John Sobieski, Count Stephen K. Szynarski, Pola Negri, and St. Rita Benda. The Polish artists were: Mme. Teodora Wisniewska, coloratura soprano; Stanislaw Michniewicz, concert pianist; Miss Leonora Sikora, mezzo soprano; Bogdan Giliewicz, baritone; Eugene Natucka, violinist, and Ruth Mae Carey in Polish dance Ozeldja.

The Faculty of the College of Music of U. S. C. gave a reception in honor of Mario Chamlee, Metropolitan opera tenor, Saturday evening, March 15th, in the university parlors. Mr. Chamlee is a former Los Angeles singer and this is one of the numerous home "welcomes" planned in his honor.

Raymond Harmon has been engaged to sing at the Sunrise Easter service at Catalina Island, and as he must sing at the Pasadena Presbyterian church at 11 o'clock it will be necessary to make the trip by airplane. Mr. Harmon is the first non-member to be guest artist with the Oakland Choral Club, where he will sing at an early date. Charles T. Ferry, composer-pianist, formerly in this city, has invited Mr. Harmon for engagements in Washington, D. C., and Cleveland.

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Alice Forsythe Mosher, well-known soprano; Elinor Marlo, mezzo-soprano; Karl Gantvoort, baritone; Dudley Chambers, tenor, were the soloists on the occasion the Hollywood Opera Reading Club, Dr. Frank Nagel, lecturer for the club gave his usual interesting account of the presentation of the opera Madame Butterfly at of the composer's life and the story of the opera as well as playing all the accompaniments for the singers. Mrs. Mosher in the title role gave a delightful interpretation of this taxing part. Mr. Chambers is fast becoming a favorite with the Hollywood audiences for his pleasing personality and beautiful tenor voice. Each soloist displayed artistry of high standing.

Carrie Louise Dunning, internationally known pianist, has been successful in producing a most unique moving picture which demonstrates advancement of music for children during the last twenty years, called A Trip to Musiland. This picture was made in New York City at the instigation of her many friends and admirers and is now being shown at the Hollywood Theatre on Hollywood Boulevard.

Leona Neblett, violinist; Ruth May Shaffner, soprano; Raymond McPeeters, pianist, gave a delightful concert at the Hollywood-Vermont Community Chorus recently. Rosa Gavito, pianist and vocalist, contributed numbers at one of the chorus' regular meetings last month. This organization is about three years old, having been founded by G. W. Vanderrit, who is now president. An average attendance at these weekly gatherings is over four hundred. Grace Christopher, well-known baritone, is the song leader.

The Orpheus Club appeared again in popular concert at the Philharmonic Auditorium last week under the able direction of Hugo Kirchhofer. A program, including negro spirituals, folk songs and many old favorites, gave much pleasure to the fair-sized audience. Assisting the club were the Orpheus Four, a male quartette which grew out of the club a few years ago, and Inez Jacobson who accompanied the club.

Mrs. Chester Wallace Brown, well-known society matron, and Miss Fannie Charles Dillon, distinguished composer pianist, entertained last Sunday afternoon at the residence of Mrs. Brown at 915 West Adams, with a musicale and garden party in honor of Mrs. Edward A. MacDowell, widow of the late Edward A. MacDowell, famous American composer. The musical program, consisting of idealized music from North American Indians, was presented by Charles Wakefield Cadman, Fannie Dillon, Homer Gruo and Arthur Farwell. Mrs. MacDowell will be heard during her sojourn in Southern California in many concert programs devoted to the music of Edward MacDowell.

Carli D. Elinor, director of the orchestra at the California Theatre, presented a very interesting program of concert numbers last week, including Light Cavalry Overture (Suppe), Serenata (Moszkowsky). Mr. Elinor invariably chooses numbers which are well-known but not hackneyed by their continued use in picture houses and his artistic directing make these short programs, preceding the showing of the program most enjoyable.

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EMILE FERIR FEATURED AT POP CONCERT

Brahms' greatest Symphony No. 1 in C minor, Op. 68, opened the ninth Popular Concert by the Philharmonic Orchestra. This work was given in truly Brahms style with calmness and precision, always guided by keen intellect. The orchestra and director, Walter Henry Rothwell, well deserved the ovation which followed the rendition of this lovely symphony. An arrangement of Bach's Air for G String by August Wilhelm, played by atrings alone, was especially interesting. The effectiveness of the Massenet Ballet Music lies largely in the suggestive headings and clever orchestrations.

The Tchaikovsky Overture Solemelle in its massive proportions was given a brilliant reading. Emile Ferir proved himself no less artist of the violin than he has been acclaimed. He is recognized as a violinist of international fame and his own worthy numbers Crepuscule d'Orient and Caprice Basque were received with great enthusiasm. The style and rhythm of these numbers are unique, distinctly characteristic and different from most modern music.

CORINNE GRIFFITH AT WARFIELD

Corinne Griffith, the girl who made such a sensational hit in Black Ouch, is the star of Lilies of the Field, the William Hurlbut drama which is the Warfield attraction for the week of March 15th. The story is of those "lilies who toil not neither do they spin." of models and maunkins and the "gold diggers" of New York. In the cast supporting Miss Griffith will be Conway Tearle, Myrtle Stedman, Charles Murray, Sylvia Bremer, Crauford Kent and Alma Bennett. On the stage, as a feature of the Fanchon and Marco Ideas will be The Fashion Show of 1924, Art Landry and his band, Roy Smoot and the Lipschultz Music Masters. There will be other shorter film subjects. The Warfield announces The External City as the attraction for the week starting with the matinee on Saturday, March 22. There will be no raise in prices.

MUSIC NOTES FROM MILLS COLLEGE

The music department of Mills College is giving a series of Fortnightlies during March and April. These hours of music are held in Alumnae Hall on the campus, and friends of the college are welcome. The programs have been arranged under the advice of Luther Mar-

STENGER VIOLINS

chant, chairman of the department. Wednesday afternoon, March 12, the students of William J. McCoy played the numbers. The program for April 2 has not yet been announced. But on April 16 the afternoon will be given to the students of Frederick Biggerstaff. That same evening the pupils of Luther Marchant will be responsible for the program, and the following Wednesday evening, April 23, the students of Miss Catherine Urrar will sing. The two closing concerts of the year at Mills College will be given Friday evening, April 25, and Saturday evening, April 26. These will be presented in Lissner Hall, and will represent the work of the different departments in music. As usual, the program of one of these concerts will include only original compositions in harmony and counterpoint.

WERRENATH GETS OVATION IN BOSTON

Reinald Werrenrath, noted baritone, who is to appear here Friday evening, March 28, at Scottish Rite Hall, under the management of the Elwyn Concert Bureau, has long been a favorite in Boston where he has sung many times, in recital, with orchestra, but he never received such an ovation as last November when he appeared with the Boston Symphony Orchestra, singing some new songs by Daniel Gregory Mason. The critical comments were extraordinarily enthusiastic. Philip Hale in the Herald, said: "It is not easy to forget the singer in speaking of Mr. Mason's songs. Mr. Werrenrath has made them his own. What would other baritones do with them? Mr. Werrenrath's part in the performance was worthy of the highest praise. The singer recreated Mr. Mason's music."

Later during the season, in the holidays, he was summoned to Boston to sing in the performances of The Messiah given by the Handel and Haydn Society. Of his performance the Herald said: "Especially noteworthy was the singing of Mr. Werrenrath because he

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made the arins which so often are sung as mere decorations rake on a thoroughly emotional character. Surely the cyclonic Handel would have relished the spirit and the gusto and the intelligence of this singing."

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

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SIGNIFICANCE OF SPRING MUSIC FESTIVAL

(Continued from Page 1, Col. 2)

Francisco Symphony Orchestra and for the interest which the municipal government represented on the auditorium committee by J. Emmet Hayden and his associates, and work shoulder to shoulder toward a great cause. Either you are musical for the sake of the enjoyment you receive from the art, or you think you are musical because of the money or prestige you can get out of it. If you are a real musician you can not help but enthuse over the prospect of hearing such great works done in the only way in which they should be done, namely, artistically from the ground up. And now that the prices have been made so reasonable do not wait any longer but through the box office—(those out of town are assured courteous and careful service by A. W. Widenham and his staff)—and see whether the four houses can not be sold out in advance. It would be an unprecedented thing if this could be accomplished.

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(Continued from Page 1, Col. 4)

mood Overture, Mendelssohn's Spring Song and Spinning Song, Grieg's Norwegian Dance, de Beriot's Scene de Ballet and Grainger's Molly on the Shore. Mr. Hertz, being greatly occupied with rehearsals for the Music Festival, entrusted the baton to Louis Persinger, the assistant conductor and concert master who gave an excellent account of himself directing with judgment and musicianship. Kalenian Atli delighted the children with Zabel's at the Fountain and Tedeschi's Marionette Dance. He aroused much enthusiasm.

A veritable sensation was created by Yudi Menuhin, a six-year-old violinist, pupil of Louis Persinger, who played de Beriot's Scene de Ballet in a manner that astounded the most confirmed musician. His tone is exceptionally flexible and he plays with remarkable accuracy as well as finish and artistry. Evidently the right genius and one need not hesitate to predict a brilliant future, for in this case no praise is too high. We have never heard a boy of this age play with such finish and artistry. Evidently the right thousand children shared our opinion.

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VOL. XLV. No. 25

SAN FRANCISCO, MONDAY, MARCH 24, 1924

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FESTIVAL CHORUS IS GREAT ORGANIZATION END OF BRILLIANT CHAMBER MUSIC SEASON

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Large and Enthusiastic Audience Endorses in No Uncertain Terms the Artistic Merit of the Chamber Music Society of San Francisco at Its Sixth and Final Concert of the Season 1923-24—Dignified Request Program Interpreted in Remarkably Musiciansly Fashion

BY ALFRED METZGER

Heralded as one of the biggest musical undertakings ever attempted by an American city, San Francisco's first Spring Music Festival will be ushered in next week with the presentation of the Faust Symphony by Liszt. The Festival is being jointly given by the city of San Francisco and the Musical Association of San Francisco. The Exposition Auditorium is to be the scene of the four big concerts to be given Tuesday night and the Tuesday of the following week.

For many weeks past Alfred Hertz has been building up the structure that will make this undertaking perhaps the most notable musical event of its kind in the history of music in the West. Under his leadership and with the assistance of Glenn H. Woods, director of music in the public schools of Oakland, and Arturo Casiglia, assistant chorus master of the San Francisco Opera Company, San Francisco has at last a great mixed chorus of 500 voices.

The chorus includes representatives of practically every singing organization in the bay cities as well as many vocal teachers of prominence. With the final rehearsals that have been given during the past few days the chorus has been whipped into form that has even exceeded the expectation of the most ardent supporters of the project. But the chorus has been only one phase of the undertaking. Added to this responsibility Hertz has had the task of enlarging the San Francisco Symphony Orchestra to 125 pieces and preparing it also for the difficult work of the Festival.

The best talent in the operatic world has been drawn on for the solo work of the Festival. There will be Claire Dux, soprano of the Chicago Grand Opera and three artists of the highest rank from the Chicago Grand Opera and three artists of the highest rank from the Metropolitan, loaned for this special occasion—Merle Alcock, contralto; Mario Chamlee, tenor and Clarence Whitehill, baritone. The organists for the Festival are to be Warren D. Allen and Uda Waldrop.

Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, and A. W. Widenham, representing the Musical Association, are in charge of the stage and seating arrangements. The great stage seating the chorus of 500, together with the orchestra pit will extend to a point midway of main arena which illustrates the impressive scale on which the Festival has been planned.

Much interest centers in the opening night concert as this is the first time that the Faust Symphony has ever been presented in San Francisco. Supplementing this on the program will be the overture from Romeo and Juliet and an aria from La Gioconda sung by Chamlee. The Faust Symphony will be presented with Chamlee as the tenor soloist, the male chorus, the Symphony Orchestra and Uda Waldrop at the organ.

The second concert of the Festival is to take place Thursday night, when Mahler's Second or the Resurrection Symphony is featured. This will take the entire chorus of 500 voices, the Orchestra, Warren D. Allen at the organ. The solo parts will be in the hands of Claire Dux and Merle Alcock.

The third and final concert of the week is to be a grand opera program to be given Saturday night with the orchestra

and all four soloists participating. The sale of tickets for all four concerts is reported, as being exceedingly heavy. This advance sale alone has already assured the success of the undertaking which is declared to be exciting the attention of music lovers throughout the country. The event has been advertised

The Chamber Music Society of San Francisco closed its season of 1923-1924 at Scottish Rite Auditorium on Tuesday evening, March 18, in the presence of an audience numbering about one thousand people. The attendance during the entire season was rarely less than 1000 and mostly considerably over a thousand.



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from San Diego on the south to Seattle on the north and as far east as Reno. As a result San Francisco will be the mecca for many lovers of good music from various parts of the west.

It must be repeated that nothing is too extravagant to say about the chorus. The voices are of excellent material, the various singers have been trained to a point where they sing with taste and artistic finish. The ensemble effect, specially with the background of unusually sonorous basses, is surprisingly effective. We wish to call special attention to the first concert at which Liszt's Faust Symphony will be rendered. The chorus of 250 male voices will prove one of the most thrilling musical

(Continued on Page 11, Col. 1)

something well worth while and not easily equalled by any chamber music society anywhere. Elias M. Hecht, during an address delivered in the course of the evening, expressed his gratification over the cooperation he is receiving from the musical public in maintaining this excellent organization. He stated that although the subscription list to these concerts includes eight hundred music lovers there still remains a deficit to be met, inasmuch as the members of the Chamber Music Society of San Francisco rehearse all summer necessitating the continuation of the salaries when no revenue is derived. And Mr. Hecht added that he did not mind paying a deficit provided all seats were

taken. No doubt his wishes in this respect will be fulfilled next season, if the growth of attendance during the past season may be taken as criterion.

This final program of the season just passed was a request program and here again the good taste of those attending these concerts was revealed for the compositions requested were: String Quartet A major Op. 18, No. 5 (Beethoven); String Quartet A minor Op. 61, No. 2 (Brahms); String Quartet F major Op. 96 (Dvorak). The first named composition being one of Beethoven's earlier works seemed to represent somewhat the Mozartean era of musical thought. It is quite light and airy in character and was played in such refined style that its graceful lines were brought out with delightful effect. This was specially true of the Minuet and Andante Cantabile. In dramatic contrast the Brahms Quartet was interpreted with vigor and emphasis. It showed the organization in its best mood and every one of the musicians succeeded in investigating the vital themes with healthy and robust accentuation. As usual there was evident the thorough musicianship of the members of the quartet who played together with their usual comprehension of the essence of ensemble work and their artistic conception of what the masters intended to convey through their music. The concluding number consisted of Dvorak's Quartet with its pulsating periods and its stirring melodies. Altogether the Chamber Music Society may pride itself upon a worthy conclusion to a most excellent season.

Louis Persinger, Louis Ford, Nathan Firestone, Walter Ferner and Elias Hecht have acquitted themselves worthily throughout this season. They have given us the best of chamber music compositions in a manner to equal the work of the foremost organizations of this class. They have introduced new works occasionally, adding to the interest of their programs. They have presented a number of distinguished artists of international fame whose splendid achievements in ensemble playing we would not have had an opportunity to admire had it not been for the Chamber Music Society. There can not be any question regarding the inestimable artistic value of this organization as a musical asset. And it is gratifying to hear that plans are already decided upon for the next season which no doubt will surpass the seasons already given, if that is possible, in artistic character, and equally so in the matter of public co-operation.

In addition to the six concerts given in San Francisco the Chamber Music Society appeared in a number of concerts throughout the State of California. Their appearances in Southern California, particularly in Los Angeles, proved specially gratifying, for both as to attendance and public approval they equalled the events of the most famous ensemble organizations visiting the Southland. Here is at least one instance where the prophet is honored in his own country, for, whether at home or abroad, the Chamber Music Society of San Francisco is equally recognized for its artistic proficiency and its thoroughness of musiciansly interpretations.

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Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

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to say that the superiority of the Steinway piano to all others that I know of is even more apparent today than it was nineteen years ago."

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This is my responsibility, to see that every concert season finds me more gracious, more responsive, more enduring than the last. And always, I hope, shall I continue to be a very human piano.

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TWENTY-THIRD YEAR

SEATTLE MUSICAL REVIEW

BY ABBIE GERRISH-JONES

Seattle, February 27, 1924.

De Pachmann has come and gone, leaving behind him impressions of his quaint character that will not soon be forgotten. Those who for long have known and admired this wonderful interpreter of Chopin are familiar with the habit of the master of carrying on a low-voiced conversation with his audience after the picture, character and interpretation called up from the white piano keys through the magic of his finger tips. He makes one see it as he does too, as we are aware who know him well. There is but one Pachmann—there will never be another.

And now Paderewski, after the long interval of storm and stress wherein he bore so important a part and made such great sacrifices for his fatherland, is coming again and will be with us next month. It is said by those who have heard him since he has returned to the concert platform that he has lost nothing of his miraculous dexterity and his playing will surely have taken on an even greater depth for the trials through which he has passed. Henry T. Finck of the New York Evening Post, one of the foremost critics of the times, calls Paderewski "the last of a mighty trio of pianists—Liszt, Rubinstein, Paderewski"—and asserts that "no one since Liszt has wielded so profound an influence on the art of piano playing."

Paderewski's local appearance will be at the Arena under the management of the Ladies' Musical Club of Seattle.

Blossom Time, the musical play set in a frame of Franz Schubert's lovely music, has returned to Seattle for a week after a short absence, having played a previous engagement which was more than ordinarily successful. Schubert himself is impersonated by Hollis Daveny and Gertrude Lang appears as the girl he loved and lost. Other singers in the cast are: Ralph Soule, tenor, who sings the role of Baron Schober and Helina Bruzovna, the handsome Russian prima donna, who will again appear as the dashing Countess. The remainder of the cast is the same as when the last engagement was played.

Since last writing, the Coliseum Theatre has made a change and S. H. Wineland is now musical director of the big concert orchestra, and his place at the director's desk in the Strad Theatre has been taken by Henry Damsky.

Renee Chemet, acclaimed as "one of the greatest violinists in the world"—"second only to Kreisler" by the dictum of Henry T. Finck—will appear before a Seattle audience at the Plymouth Church, on March 1st. Mme. Chemet is the third visiting solo brought to this city by the Civic Music Club of Seattle.

Josef Rosenblatt, the renowned tenor Cantor with the voice of wonderful range and beautiful quality, is to appear in Seattle on March 2nd at a benefit concert for war orphans under the auspices of B'nai B'rith. The singer is by reputation too well known to need comment, his attitude in regard to the uses to which his beautiful voice should be given having made him a marked figure in the world of music. This concert is being hailed with delight by Seattle music lovers.

Mrs. Lily van Ogle, widely known musical artist and lecturer, is to speak at the Y. W. C. A. Auditorium, Monday evening, March 3rd, on the opera, "Boris Godounoff." Moussorgsky's famous Russian opera, in which Chaliapin is soon to appear in the title role for which he is celebrated, at the Arena March 15th with the Chicago Civic Opera Company.

Mrs. van Ogle formerly lived in Moscow, has made an extensive study of Russian music, and gives it as her opinion that "Boris" is the greatest Russian opera ever written. It was Mrs. van Ogle who guided the progress of our own George McManus through the first years of his study of the piano and has owed much to her thorough training. I heard George at the age of seventeen when I made my first pilgrimage into the north country, and he was then technically expert and held the position of organist in one of the large churches here, and played like a little artist.

Jacque Jouverville is to present his advanced voice students in a concert at the Cornish Theatre on February 29th. Mr. Jouverville is of the faculty of the Cornish School and there was a record attendance at his last student recital.

Adelina Carolina Appleton, said to be one of the most gifted of Northwestern composers, presented a program of her own compositions at the Women's University Club last evening which was well spoken of by the daily press. Mrs. Appleton was assisted by Kathryn Cryslor Street, contralto; Yost, Muth, pianist, and George Rogovoy, cellist. The program included four numbers for piano, fifteen songs, and one group of three numbers for cello and piano played by Mr. Rogovoy and Mrs. Appleton.

The active members of the Ladies' Musical Club met on Monday afternoon, February 25th, at the home of Mrs. C. H. Hopper, 3617 E. Marion street, presenting a program from American composers, including S. Morris Chase, John Alden Carpenter, Mrs. H. H. A. Beach, Edith Arnes, George F. Root, Jr., Miss Fidelity, and Mrs. Burleigh, Dent Mowrey, Frank LaForge and Richard Hageman. Vocalists rendering the songs were Mrs. Israel Nelson, and Mrs. Phillip MacBride; pianists, Miss Dorothea Hopper, Miss Leone Langdon and Miss Mary Louise Wood; violinist, Miss Helen Batesman; "Tillikum Potlatch"—Chinook for "friendly giving"—

is the name given to a fund established about a year ago by Daughters of Pioneers of Washington, which is used to defray the expense incurred in entertaining pioneer members who come to the club, or courtesy fees extended to any one whom the club wishes to honor in any particular way. To benefit and increase this fund an afternoon at cards will be given tomorrow afternoon at the Hotel Frye and an interesting program of music will be rendered by Miss Emma Osberg, who will sing a group of three songs by Jessie Deane, in collaboration with the composer at the piano; and piano numbers from Beethoven, Schumann and Henselt, rendered by Miss Emma Calhoun.

The Medica Choral Club, a society whose membership is limited to young women between the ages of 15 and 30, are to present the comic opera, The Daughter of the Crescent, this evening at the Women's University Club auditorium under the direction of Mrs. Helen Crowe Snelling.

Friends heard over the radio of late are the Andersons—Ruth Waterman and Carl Anderson—and Helen Colburn Heath, the latter singing from "KGO," General Electric Company of Oakland, a group wherein the writer's Meadow Lark made one. The song was sung by Miss Heath, and it is bearing in the review which was given in 1913, at a program of my songs and it is peculiarly adapted to the clarity of Miss Heath's voice which came across the air beautifully full and resonant. In the Haydn number, My Mother Bids Me Bind My Hair, every soft tone was perfectly audible here, 1000 miles from the singer, and I felt as if it must speed and tell her how we enjoyed it. Unfortunately we have no transmitter and I was forced to the use of pen and ink to carry my message of thanks for the unexpected pleasure in the hearing of my dear friend's appearance. Arthur Baker's flute solo came across clearly, as did songs by James E. Ziegler were fine. Walter Kliegel's Coming Home, Josephine Holub's violin solo, a Spanish dance by Rehfeld and the numbers by the Arion Trio, all came across the air as clearly as if in the room with us. The latter part of the program was lost on account of a strong local station cutting in. Rudy Seiger is often heard through the medium of "KPO" (Hale Bros.), and his orchestra always is hugely enjoyed up here.

MACKENZIE GORDON ENJOYS HIS TEACHING

Although being one of the most distinguished and endow vocal artists residing on the Pacific Coast, and receiving frequent and public appreciation, Mackenzie Gordon rarely appears before the public now-days, much to the loss of our music lovers. In recent years Mr. Gordon has devoted himself almost exclusively to teaching and he has become so greatly attached to this field of music that he has gradually abandoned the sphere of concert work, a decision greatly regretted by all who enjoy the art of song sustained by one who knows it thoroughly. However, Mr. Gordon is contributing not a little toward the musical growth of the community by training young students to become competent singers and occasionally a young artist making a distinct impression and gaining professional honors testifies to Mr. Gordon's constant contribution to the musical atmosphere of this city and state. There are several of Mr. Gordon's students whom we presently shall be pleased to introduce to the musical public through these columns.

Sir Henry Heyman gave one of his elaborate luncheons at the Bohemian Club to the honor of Jean Gerardi on Wednesday, March 12. Gerardi is a very dear friend of Sir Henry's who has known the renowned cellist since his boyhood days. George Stewart McManus, the able young accompanist of Mr. Gerardi's, was among the invited guests. It was an especially delightful affair, like all of these events presided over by Sir Henry, and the luncheon was excellent, as could not otherwise be the case when the Bohemian Club cuisine is called into service.

THE PENDULUM

By ANIL DEER

"Tick-tock, tick-tock," murmured grandfather's old clock in the broad old hall, listening, as was its custom, to the brisk chatter of voices in the drawing-room. "Tick-tock," the usual topics of the day; calories, bobbed-hair, the moral decadence of modern youth and all of modern music.



On how few calories one may subsist and attain the desired slenderness, the Old Master is right, he said, "a mixed diet and leave the table while still hungry."

"Bobbed-hair—a phase of today—for years many women have desired short hair, but, feared to combat the slaver, 'Fashion,' now having more freedom they can indulge in personal preference; some hob to follow the crowd—forgetting any they can follow, it takes brains to lead—a bright ray of hope for the subjugation of the slaver is that many of the younger girls are bobbing or not as pleases them. Tick-tock, that shows progress."

Moral decadence of the young? That is not proven. All are in a state of evolution. Some are morally weak; there have been times in even greater degradation; today there are more people in the world; more good and more weak.

Some girls smoke and drink; that hurts if the girl be young; yet who can judge infallibly the right or wrong? That girl may give her life to save some child from death, plucking him from the jaws of stained fingers. Or she may give dearer than life to support some helpless dependent. Who may judge?

My pendulum swings back and forth, first to the right and then to the left, each time returning to dead center; so with humanity, they swing from one extreme to another, but, all is governed by the main-spring of human endeavor turning the wheels of progress. The hands ever move forward.

See! on my pendulum a little lead lar, that regulates the action. Slow or fast, depends on that, it must be adjusted to a nicety if to keep correct time; so with people. Some have more in the march of time, yet all are moving. The main trouble is, one and all try to adjust the regulator on the other fellow's clock, forgetting they are but apprentices, the Master Watch-Maker is the only One for the task.

"Tick-tock!" What is the matter with modern music? Evolution—entering a new era—babe as it is it can only speak baby prattle. You do not expect an eight months' babe to spout Latin; the new school is of that age, relatively. As the babe begins with the easiest of vowels and consonants, constantly reiterating them, uttering meaningless babble of sound—all practice for the musician, the mediator, the composer, of modern compositions; all are infants, but, most promising prodigies.

The musician of today, as a loving parent, must coddle and nurse the rapidly growing child, nurture him well, then eventually he shall mature healthy robust manhood, may even attain the presidency. Who knows?

"Tick-tock, tick-tock, tick-tock, believe I am running down. Why, of course, today is Tuesday, time to remind me, hope the Master does not forget. No, there he comes, dependable as ever. Tick-tock, tick-tock, hurrah! I am set for another eight days, neither fast nor slow, ever marked off as oppressive, and therefore, happy hours. Tick-tock, tick-tock."

INTEREST IN GRAVEURE'S CLASSES

Manager Selby C. Oppenheimer, who has arranged to again bring the famous baritone, Louis Graveure, to San Francisco to preside over "Vocal Master Classes," is in receipt of word from the noted singer and pedagogue that he has perfected a number of novel new theories which will be dealt with at his coming sessions in this city. Ever an authority in vocal interpretation, Graveure, in addition to his remarkable ability to impart the knowledge gained from his personal experiences to others, is himself a keen student, constantly searching for and finding the unusual in his art. His classes—which comprise "Master," "Auditor" and "Private"—pupils are coached along the lines of the modern art of his interesting and elucidating lecture series, but through actual example, Graveure's striking and lovable personality brings a confidence to the pupil that goes a great way in creating the perfection of style, diction, breath and sustained and accurate interpretation sought. The Graveure classes in San Francisco will be of five weeks' duration, starting Monday morning, July 7 next. From Manager Oppenheimer can be secured details of arrangements, rates, classifications, etc. Graveure will also appear in other similar classes in Los Angeles later in the summer.

GABRILOWITSCH SOON

The waning musical season will bring at least one more great pianist to San Francisco before its final close. Ossip Gabrilowitsch, the famous Russian pianist, is down for a single recital which Manager Selby C. Oppenheimer has arranged for Sunday afternoon, April 20, at the Columbia Theatre. Gabrilowitsch, the virtuoso, has not played here for a number of years, but he is still as famous both as a pianist and conductor of the Detroit Symphony Orchestra has increased to colossal proportions. He will be warmly greeted here.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

San Jose, March 19, 1924.

The Stanford Glee Club, under the direction of Warren D. Allen, assisted by Martin D'Andrea, tenor soloist; Charles Stratton, '26, baritone soloist; Bolton White, '27, violinist; Malcolm Davidson, '25, cellist; R. Willis Porter, assistant director and pianist; Arnold Bayley, '24, entertainer, gave a concert in the assembly hall at Stanford University Friday evening, March 7. From the very first the audience surrendered unconditionally. Success was certain, inevitable, due to two reasons, the Glee Club and its assisting artists gave a finished and delightful performance and the program was well spiced with variety. Instrumental numbers, vocal solos and the side-splitting radio stunt interspersed a choral program that ranged from the solemn exaltation of Henschel's Morning Hymn to the gay absurdity of Bill's Billboard. Next after this year's community has seen the Stanford Glee Club grow in Warren Allen's hands from a pleasing score or so of entertainers into the flexible instrument of sixty voices that was heard on Friday night. The program given is that which will be taken on the annual spring tour of the organization.

A Classical Sacred Concert will be given at the University of Santa Clara in the auditorium this Wednesday evening, March 15, at 8:15 o'clock, by the San Francisco String Quartet assisted by Mrs. A. P. Bettner, soprano; Mr. Ernest Woodward, tenor, and Miss Norma d'Alessio, pianist. The personnel of the of the San Francisco String Quartet is Signor Camillo d'Alessio and Mrs. A. P. Bettner, violins; Mrs. Linda Pierce, viola, and Arthur Lohessen, cello. This splendid concert is given under the direction of Signor d'Alessio, director of music at the University. The following program will be presented: Quintet, Op. 44 (Schumann); Tenor Solo—"Come Unto Me" (Cowes); Mr. Woodward; String Quartet, No. 6, Op. 49 (Beethoven); Violin Solo—"Concerto No. 8, Op. 99 (C. de Beriot); Camillo d'Alessio; Vocal Duet—"I Waited for the Lord (Mendelssohn); Mrs. Bettner and Mr. Woodward; Trio—"No. 1, Op. 11 for violin, cello and piano (Mendelssohn).

The Second Semester at the Conservatory of the College of the Pacific is in full swing, the first recital having been given on February 12 with the appearance of Beatrice Walton, pianist, in the splendidly performed program: Theme and variations in A Major (Faderewski); Chromatic Fantasia (Bach); (a) Prelude in G Minor (Rachmaninow); (b) Two Preludes, Op. 67, Nos. 1, 2 (Seriahine); (c) Passacaglia (Cyril Scott); Concerto No. 4 Major First Movement, Allegro (Beethoven); Orchestral accompaniment by Allan Bacon at the organ. Tuesday, February 19, Catherine Hewett, pianist, and Emilie Palotta, violinist, with Leonard Cooper, accompanist, appeared to excellent advantage in the following program: Sonata quasi una Fantasia, Op. 27, No. 1 (Beethoven); Miss Hewett; (a) Cœre de Vienne No. 6 (Schubert-Liszt); (b) Prelude for left hand alone (Scriabin); (c) Nocturne (Debussy); (d) Perpetual Motion (MacDowell); Miss Hewett; (a) Legende (Wieniawski); (b) Adagio from Concerto in D Major (Viotti); (c) Le Zéphir (Hubay); Mr. Palotta; Suite, Pour le Piano (Debussy); Miss Hewett.

The sixth student recital was given February 26 by Marjorie Williams and Philip Nelson, pianists; Dorothy Dennis, soprano; Walline Knoles, baritone and Margaret Sloan, violinist, who pleased a large audience by their excellent rendition of the difficult program, including the prologue from Paggiacci and the Manna-Zurca Concerto for piano.

The seventh student recital, March 4, was especially interesting by virtue of the fact that all of the performers were men. Walker Taylor and Earl Brashen, pianists; Donchias Beattie, bass-baritone; Henry Haender, violinist and Kenneth MacKenzie, tenor, with Olive Bryson and Dorothy Randall as accompanist, all showing splendid musical talent.

On March 5 Helen Ayer, pianist, assisted by Frederick Ruck, baritone, gave their only recital, the program being unusual in that two movements from concertos were played by Miss Ayer with Mr. Bacon supplying the orchestral parts from the organ. The ninth recital was given by Dorothy Whalley, Rosemary Wilcox and Jeanette Gratton, pianists; Esther Hornaday and Dorothy Harkin, sopranos, and Mary Wilson, reader. They gave a varied and interesting program.

On Saturday, March 15, the Conservatory Faculty broadcasted from KGO from 8 to 10 o'clock. Miriam Burton, Jessie S. Moore, Bozema Kalas, Allan Bacon, pianists; Miles A. Dressick, violinist; William Hingdale, reader; Nella Rogers, mezzo-contralto; Helen Riddell, soprano; Charles M. Dennis, baritone; with Jules P. Moullet, head of the theory department as accompanist, gave the exceptionally interesting program.

The Monday Musical Club of Santa Cruz had a large attendance for its March meeting, the program being

given from the works of Schumann and Wagner. Three vocalists, Mrs. Walter Carnean, Mrs. Grace Williamson and John Squires were heard in Schumann songs. Mrs. Josephine Rittenhouse, in her violin numbers played the first movement from one of the sonatas of Schumann and the first of the Marchbilder, with Vogel as Prophet. Otto Kunitz played piano arrangements of the Song of the Rhine Maidens, and of Isolde's Love Death, the latter the Liszt arrangement. With Mrs. Hope Swinford he gave the Tannhauser overture, von Bulow arrangement, while Mrs. Swinford played second piano with Mrs. Flora Cooper von Schuckman in the Schumann Andante and Variationen for two pianos.

A Beautiful Presentation of Mendelssohn's Elijah was given at Trinity Church, Sunday afternoon and Monday evening by LeRoy V. Brant, organist, and choirmaster at the church, and director of The Institute of Music of San Jose. With one of the latest choruses ever assembled at Trinity Church Mr. Brant gave the oratorio, which has not been heard in San Jose for many years, a beautiful rendition. Mrs. Lester Cowger, a pupil of Mr. Brant's, presided at the organ.

Frank Towner, baritone, took the part of Elijah, while the tenor solos were done by Edwin J. Ferguson. Both men were in fine voice, and gave their parts in dramatic style. Others of the special singers were Mrs. LeRoy V. Brant, singing at the Institute, who lead in the second soprano section; Mrs. Katherine Gail Morrish, first soprano; Mr. and Mrs. Mary Webster Mitchell, who sang in the quartette numbers.

Of particular note was the rendition of the chorals Baal, We Cry to Thee, and the chorus Holy, Holy, Holy, with a ladies' quartette obligato. The dramatic in-



terpretation given these selections by the director were remarkably fine. The church was filled for each performance. This is the sixth notable choral work done at Trinity Church under the direction of Mr. Brant with in the past three years.

Hannah Fletcher Coykendall, soprano, was the soloist on Sunday last at the Whitcomb Hotel in San Francisco. Her numbers included One Fine Day, from Madame Butterfly (Puccini), Homing (Del Riego), Morning (Oley Speaks), Wings of Night (Winter Watts), Moon of My Delight, from the Persian Garden (Liza Lehman), Green Branches (Winter Watts), Rose in the Bud (Fay Foster), The Cuckoo (Liza Lehman), the last two being given for recall numbers.

William R. Lawrence, well-known in musical and club circles in San Francisco, and for several years associated with the Wiley B. Allen Company in that city in their sales department, has come to San Jose assuming charge of the company's interests in this vicinity. Coming, as he has, highly recommended by the head office, the newly appointed resident manager is already making his presence felt.

The Associated Students of the University of Santa Clara presented the Santa Clara Minstrels in a 1924 Revue, February 22 and 23. This clever show was produced by Martin V. Merle, '06, and directed by Roy P. Emerson, '16. The University Jazz Orchestra played several numbers. Roy P. Emerson, billed as Santa Clara's Singing Alumnus was heard in popular selections, accompanied by Selah T. Pereira, Professor Camillo d'Alessio, director of music at the University, played two violin numbers with Selah T. Pereira at the piano. The Frairie Judgment, a play in one act written by Martin V. Merle was well given, which was followed by the Minstrel Revue with Henry J. Miller as interlocutor.

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ANIL DEER

PACIFIC MUSICAL SOCIETY

A change in the next meeting of the Pacific Musical Society to Wednesday evening, March 26, at the Fairmont Hotel will bring out for the approval of the members that is without doubt the most charming and interesting program of the entire season. Mr. William Henry Banks will present such well-known and able artists as Esther Deininger, Hazel Nichols, Mr. and Mrs. Samuel Savannah, John C. Manning and Miss Jennie Eichwald in the following brilliant program: Sonata (for two violins and piano) (Bach), Mr. and Mrs. Samuel Savannah, John Crogan Manning; (a) Lasciatemi morire (Monteverdi—1568-1643), (b) Strampelchen (Hillichach), (c) The Dream (Rubinstein), (d) Song of Sunshine (Florence Turner Maley), Jennie Eichwald, vocalist; Hazel Nichols at the piano; Nocturne F sharp major (Chopin), Trois Ecossaises (Chopin), Minstrels (Debussy), Rhapsodie B minor (Brahms), Esther Deininger; Serenade Opus 56 (two movements) (Sinding), Mr. and Mrs. Samuel Savannah, John Crogan Manning.

WERRENATH'S OPERATIC EXPERIENCE

The average young singer starting on his or her career has one dream beyond all other dreams, that of being included in the roster of singers of the Metropolitan Opera House. Some live to see the dream realized, but only a very few. Reinald Werrenrath, the distinguished baritone who is to appear here on Friday evening, March 28, at Scottish Rite Hall, under management of the Elwyn Concert Bureau, never gave the Metropolitan in particular, nor opera in general, more than a passing thought up to the day when out of the clear sky came an invitation from Gatti-Cazza to join the company. It was absolutely without precedent. Here was a young singer who had made an admirable reputation for himself, but he had never been on the stage, knew no operatic roles and had never shown any particular interest in them.

Of course, Werrenrath accepted. Who would not! But he did not do so with the idea that opera would henceforth make his entire career. As he said at the time: "Fascinating though operatic work is, it could never possibly be enticing enough to woo me from concert work. It is a real joy to have a new idea to work on, a new point of view to base one's studies on, but apart from that I feel that my life work lies in the concert field and I could never desert it, come what may."

Werrenrath's debut, which he made without any rehearsal whatever, was an immediate success and his performance of Valentine in "Faust" which came later was a sensation. His loss to the operatic stage is a serious one for he had all the qualities which go to make a great dramatic artist. However, he can give pleasure to an infinitely larger number of people by singing in concert than he could in the very restricted field of the Metropolitan opera company which would have limited him to New York City.

Mr. Werrenrath has prepared the following program for his recital here, being assisted by Herbert Carrick at the piano: Caro mio ben (Giuseppe Giordani, 1743-1798), The Hen and the Fox (Pini Legrenzi, 1625-1690), Over the Hills and Far Away (Old Irish) (arr. by Wm. Arms Fisher), I'll Sail Upon the Dog-Star (Henry Purcell, 1658-1695); Von Ewiger Liebe (Johannes Brahms), Lauf der Welt (Edward Grieg), Licht (Christian Sinding), Vision Fugitive (Maurice Strakosky), The Sea Gypsy (Michael Head), Dead Winds (Friedrich Keel), Captain Stratton's Fancy (Deems Taylor), Sittin' Thinkin' (Howard Fisher), Lone Dog (Rupert O. Erbenach); Drumadon (Wilfred Sanderson), Boots (Hazel H. S. Feldman), On the Road to Mandalay (Oley Speaks).

GALLI-CURCI—AN INSTITUTION

To say that Galli-Curci, who will give a recital in San Francisco on Sunday afternoon, April 27 next, in the Exposition Auditorium, under the management of Selby C. Oppenheimer, is an "institution" is not overstating the case by any means. After the soprano's first appearance in opera in Chicago the tributes paid to her were so extravagant that many believed she would be the "vogue" for a short time only. It seemed incredible that a soprano who first dazzled her audience with dizzy flights of coloratura could continue to attract the public year after year. But the doubters did

not realize that it would be chiefly because of her technical equipment that Galli-Curci would continue to hold sway. They did not know the lyric phase of Galli-Curci's art, the cantilena, pure as unalloyed silver, the "floating" quality that has puzzled critics who have tried to analyze her voice. From Caro Nome, the Shadow Song, the Night Scene, medleys of music for coloratura singing, Galli-Curci has led her audiences to such lovely simple fragments as Solveig's song, Chanson Indoue, Lo, Hear the Gentle Lark, Swanee River and Home Sweet Home.

Galli-Curci will render one of her finest programs in San Francisco. She will be assisted by her husband, the eminent pianist, Homer Samuels, and Manuel Beregovoy, the splendid flutist. Galli-Curci tickets are now procurable at the Oppenheimer office at Sherman, Clay & Co. Mail orders from out-of-town are given careful attention. They should be addressed to Oppenheimer, care above office, and include full remittance plus tax, and self-addressed envelope for return of tickets.

HOMER HENLEY PUPILS IN RECITAL

A song recital by pupils of Homer Henley was given in the Henley studios in Bay street on Sunday afternoon, March 9. The accompanist was Miss Ella Lawrie. The next recital will be given on Sunday afternoon, April 6, and will be participated in by the artist pupils of Mr. Henley's class. Eleven singers will appear at this concert. The participants on March 9 were: Spring's Awakening (Sanderson), Still wie die Nacht (Carl Bohm), Mrs. Hazel Cobine, soprano; Thy Name (Mary Knight Wood), My Laddie (Thayer), Elma Lewton Hall, contralto; Un bel di vedremo (Mme. Butterfly) (Puccini), When I'm With You (Carson Robinson), Verna Smith, soprano; Lament Provencale (Paladilhe), Chanson de Florian (Godard), Marjorie Lawrie, mezzo-soprano; Bedouin Love Song (Hawley), Sylvia (Oley Speaks), Elmer All, baritone; Voi lo Sapete (Cavalleria) (Mascagni), By the Waters of Minnetonka (Lieurance), Mrs. Irma Mallon, soprano; Mi chiamano Mimi (La Boheme) (Puccini), Schlupfwinkel (Frank La Forge), Miss Marcella Schiller, soprano; Shipmates of Mine (Sanderson), Noon and Night (Hawley), Ernest Wagner, baritone; Das Veilchen (Mozart), Theme and Variations (Proch), Miss Georgette Schiller.

ARTHUR MIDDLETON AT BUSH CONSERVATORY

Arthur Middleton, the announcement of whose teaching engagement at Bush Conservatory was made last week, has won international renown for the beauty of his singing in every city of the United States and in the far places of the earth. The artist, whose association with this progressive Chicago musical school has created much interest in musical circles, has recently returned from a triumphal tour of Australia where his art met with universal acclaim. His popularity in America is attested by the tremendous demand for concerts, recitals and oratorio engagements which mark his season. The Middleton success in the Metropolitan Opera was notable and his performance of leading roles was marked by enthusiasm by both critics and public.

President Bradley has made another master stroke of artistic policy when he secured this pre-eminent artist for his Summer School, for there are many artists and ambitious amateurs who have long wished to coach with Arthur Middleton and get his great knowledge of singing, interpretation and program making. Mr. Middleton will give one free scholarship during the summer school and will also conduct a Master Interpretation Class. The examination for the Middleton scholarship will take place Friday, June 20, at 10 a. m. There will also be a recital by the artist on Tuesday, July 1, and a joint recital by Mr. Middleton and Jan Chisholm, the famous pianist of the Bush Faculty on Monday, July 28, both of which will be features of the Summer Session.

CAROL WESTON TO PLAY AT ST. FRANCIS

Carol Weston, young San Francisco violinist, will appear in a recital on the evening of Wednesday, April 9, in the Italian room of the St. Francis Hotel. Her program offerings ranging from Handel and Brahms numbers to modern compositions for the violin. Perhaps no musician who has played at the Marine Hospital has greater popularity than Miss Weston, who has been requested to appear four times recently. On one occasion when going from ward to ward as she presented her charming music for the invalids, in the Marine Hospital, a portable organ was utilized for the accompaniments with delightful results. Miss Weston was the soloist at St. Bridg's Church during the holiday season, her sacred numbers at the church being a record of musical achievement. She will play at the same church Thursday of Holy Week.

For the recital to be given by Miss Weston on April 9, St. Francis Hotel, she will be assisted by Ilydia Ashley, pianist, protégée of Padewski. The accompanist for Miss Weston will be Charles Hart. Tickets for the recital may be obtained at the St. Francis Hotel or at Sherman, Clay & Co's.

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Wagner-Tchaikowsky Program Arouses Large Audience to the Usual Demonstrations of Whole-Hearted Enthusiasm

BY ALFRED METZGER

The tenth and final Popular Concert was given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz at the Curran Theatre on Sunday afternoon, March 16. The program was exclusively devoted to compositions by Tchaikowsky and Wagner and the large audience in attendance as well as the enthusiasm displayed reflected the popularity of the works of these masters among our musical public. It was a worthy ending to a worthy season and conductor as well as orchestra were recalled time and time again to acknowledge the ovations. Not less than three numbers from the Nutcracker Suite had to be encored and the applause was increasingly noisy from the beginning to the end of the program.

It is hardly necessary to reiterate Alfred Hertz' supremacy as a Wagner conductor nor the orchestra's unerring perception of the conductor's requirements. Here is one of the instances where the continuous training under one proficient master shows the most obvious results. The Lohengrin, Parsifal and Rhinegold selections require orchestral interpretations of the most efficient kind and thanks to continuous study under such an authority as Mr. Hertz the orchestra has attained a finish of performance not surpassed by any other orchestra we have heard. And we do not mean merely the playing of notes, or the accuracy of technical execution, but the reading of the phrases in an artistic and musicianly manner. The members of the San Francisco Symphony Orchestra play like artists, not like routine musicians, and yet the ensemble is uniformly smooth and precise. For playing like an artist does not always mean playing concisely in ensemble.

The 1812 Overture by Tchaikowsky reached its usual thrilling climax. Kajetan Attl was kept pretty busy during the second part of the program as well as the first. For he played no less than three instruments. Besides the harp he played the Celeste during the Nutcracker Suite and was rewarded with a demand for an encore, and during the 1812 Overture he played the Chimes during the finale, behind the scenes. He certainly is a versatile musician. His playing of the celeste is more expressive in phrasing than that of any one else we have heard on this instrument. And so the popular concert season of the San Francisco Symphony Orchestra closed most auspiciously and worthily.

Marcus Gordon, one of Miss Ada Clement's gifted students, will give a piano recital on Friday evening, March 21, at 8:30 o'clock in the San Francisco Conservatory of Music. Widespread interest is being shown through the numerous letters received by the San Francisco Conservatory of Music in congratulating the school upon the historical musical series of programs being presented over the radio once a month. Ada Clement, director, gives the preliminary lecture and the students of the Conservatory illustrate it. The program of March 10 was devoted exclusively to Beethoven.

WELL-KNOWN ARTISTS APPLAUDED

By Alfred Metzger

Among the many artists introduced by the Pacific Musical Society during the course of a season there has been none more worthy of public recognition than Muri Silba who interpreted two groups of piano compositions on this occasion. Indeed we know of few pianists of nation reputation who surpass this young artist in the art of pianism. Her first group consisted exclusively of Chopin compositions, while her second group included works by Rachmaninoff, Liszt and Leschetitzky.

Miss Silba possesses a certain finished style and individuality of expression. She phrases the classics with intelligence and taste. Her technique is thoroughly correct and easy. In brief she is a pianist of superior rank. There are not many real concert pianists residing on the Pacific Coast and an artist of such unquestionable merit and experience should find ample opportunities for public appearances. The Pacific Musical Society deserves much credit for introducing such an able pianist to our musical public.

Lena Frazee sang two groups of songs

with a very pleasing voice and with considerable temperament. She is unquestionably an ambitious and sincere vocalist who always shows marked improvement in her work every time she appears in public. On this occasion she was heartily applauded for the virile manner in which she delivered her numbers. Carol Jarboe played the accompaniments with taste and artistic judgment.

Elisa Hecht and Ellen Edwards played Theme and Variations Op. 72 by George Heuschel for flute and piano in a manner that elicited cordial appreciation from the large audience. Both musicians grasped the character of the work and played it with enthusiasm and technical proficiency. The entire program on this occasion was as follows: Nocturne (Chopin), Mazurka (Chopin), Etude (Chopin), Ballade (Chopin), Muri Silba; My Heart Ever Faithful (Bach), Du Bist die Ruh (Schubert), Frühlingsnacht (Schumann), Lena Frazee; Carol Jarboe at the piano; for flute and piano: Theme and Variations Op. 72 by George Heuschel, the first time given here in San Francisco; Elisa Hecht, Ellen Edwards; Barcarolle (Rachmaninoff), Dance of the Goones (Liszt), Arabesque (Leschetitzky), Gigue a l'Antique (Leschetitzky), Muri Silba; Deserted (McDowell), Three Cavaliers (Russian Folk Song), Do Not Go, My Love (Hageman), Santuzza's Aria (Cavalleria Rusticana) (Mascagni), Lena Frazee; Carol Jarboe at the piano.

Loraine Ewing, who is so well known in club and musical circles, presented twenty of her piano pupils in a recital on Friday evening, March 14, at the Century Clubhouse. Following was the interesting program presented: The Birds' Concert (Spaulding), Hunter McLaughlin; Wood-Fairies (Jeckins), Helen Hoffmann; The Wind in the Pines (Dutton), Billy McWood; The Park and the Garden, Marie Matney; Valse pittoresque (Reinhold), Marie Matney; March from Faust (Gounod), The Black Forest Clock (Heins), Jack Belz; Trio, In Maytime (Eggleston), Missa Shostakovich; The Bird Song, Impromptu, Op. 284 (Lack), Valse Suite from Coppelia (Delibes), Elizabeth McWood; Fur Elise (Beethoven), Gypsy Rondo (Haydn), Lillian Marchington; Dance Indienne (Wolke), Valse, Eh major (Durand), Wm. Farrell; Barcarolle, Op. 12 (Pennington), In Liliac Time (Courtney), Dorothy Damerell; Two Pianos: La Capricieuse (Eggleston), Sara Levy; Dorothy Reilly; Idilio (Lack), Arabesque, Op. 82 (Lack), Dorothy Reilly; Zelinezky; Etude Viennois (left hand only) (Krogmann), Hungarian Dance, No. 5 (Brahms), Mildred Shay; Berceuse from Coppelia (Gounod), Melodie, Op. 8, No. 3 (Paderewski), Janet Reilly; Marche Mignonne (Poldini), Humoresque (Levine), Dorothy Reilly; Two Pianos: Morning Mood (Grieg) Anita's Dance (Grieg), Janet Reilly; Val Ritschky; Voices of Spring (Sinding), Persian (Cecil Cowles), (first time in San Francisco), Impromptu C minor (Reinhold), Laura Burke; Arabesque No. 2 (Debussy), Hungarian (McDowell), Jean Le Gallee; Valse (Chopin), Muri Silba; The Chase (Reinberger), Val Ritschky; Barcarolle (Grodsky), Valse Ab major (Chopin), Sara Levy; Two Pianos: Invitation to the Dance (Weber), Miss Le Gallee and Miss Ewing.

Mme. Rose Florence, the distinguished soprano soloist and teacher, is specially successful with her training of prospective young piano instructors. Among her students who are now ready to teach are the following: Janie Johnston, Irma Harris Vogt and Martha Jalava. The Hour of Music at the Greek Theatre of the University of Berkeley on Sunday afternoon, April 6, will be interpreted by students of Mme. Florence. On Tuesday evening, April 22, students of Mme. Florence will give a program over the KGO radio station in Oakland. On Thursday evening, May 1, the pupils of Mme. Florence will give a vocal recital in the Italian Room of the St. Francis Hotel for which an unusual interesting and well chosen program has been prepared. On Friday evening, February 23, students of Mme. Florence gave an exceptionally fine program at their teacher's new studio, which we shall speak in detail next week.

Lucy Vance, lyric soprano, pupil of Mrs. Mary Connan McCrea, sang for the San Francisco Musical Club recently and also for the KPO radio station at Hale's on Thursday evening, March 20, at both events creating an excellent impression and a triumph because of the thorough artistic manner in which she interpreted her selections.

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New York Musical Review

BY ANNA SCHULMAN

San Francisco was very well represented in New York this month as far as concerts go at least. Indeed, we can feel quite proud of our young artists; they compare more than favorably with the imported ones.

Myrtle Claire Donnelly, a soprano, acquitted herself admirably, singing her songs with exquisite taste and in a very musicianly style as well.

Ashley Pettis, pianist, who has been triumphing in his tour across the country in his all-American programs, was received with a rousing welcome. He holds his own and has created quite a niche for himself among American pianists. He is starting on a European tour in May and San Francisco will doubtless be proud to be represented in the person of Ashley Pettis.

Isiah Seligman is another pianist who has been taken under the wing of Maurice Hershenson, one of our leading critics here, whose approval is quite a feather in one's cap. Mr. Seligman was heard in an interesting program which he rendered in a manner worthy of a much older artist. There were a number of Californians in the audience, and it was a happy family which foregathered to greet him. Noticeably in the green room was Alice Frisca, our own little San Francisco pianist of whom I will tell more in my next letter.

William Bachaus, the pianist, gave his first recital of the season before a large audience, the greeting on his entrance being one of marked personal cordiality. He is steadily winning favor, and in his interesting as well as beautiful program one can feel the musician's reverence for the composers' ideas.

Gitta Gradova, a young pianist of Russian origin, has created quite a stir in her two recitals. She is a pupil of Scriabine and played his works in a manner worthy of the master. She has a fine sense of rhythm and a poetic personality. Her technique is strong, supple and full of grace. We are to hear more of this gifted young pianist in the near future.

Walter Damrosch, conductor of the New York Symphony, ended the Beethoven cycle with the ninth symphony, with the choral finale sung by the Oratorio Society. It was a stupendous undertaking and was performed with great devotion, energy and interpretative authority, thanks to the baton of Damrosch. As a fitting conclusion Harold Bauer played Opus 111 as only Bauer can. The orchestra will continue under the baton of Bruno Walter, the eminent guest conductor.

Guest Conductors are now holding court here—Mengleburg, the guest conductor of the Philharmonic, opened his series at the Metropolitan Opera House with all "warhorses": the Cherubini Anacreon; Beethoven's Fifth; Strauss' Don Juan, and Wagner's Tannhauser overture. The immense theatre was filled with a house that waxed more and more enthusiastic as the concert progressed, and at the conclusion, repeatedly recalled the conductor.

The Philadelphia Orchestra again attracted an audience that filled every chair in Carnegie Hall. The cause of this outpouring was the rendition of two striking works—works that represent the modern schools of composition. They were Ernest Bloch's Hebrew Rhapsody for violin, cello and orchestra, Hans Kindler playing the cello with great poetry and beauty of tone and Stravinsky's Elegy in honor of Debussy, a work for wind instruments. Mr. Stokowski read the score with such warmth and sentiment that the audience rewarded him and his men with a great ovation.

Roland Hayes, the negro tenor, gave his third recital to a sold-out house. He has an ingratiating quality of tone and is delightful in the songs within his vocal powers.

Percy Grainger, always a delight to an audience, outdid himself in his superb rendition of the Grieg concerto with the State Symphony, under Straszny.

Madame Charles Cahier, the German contralto par excellence, was again heard in the contralto role of Mahler's "Das Lied von der Erde." She came here last season for the express purpose of singing that role and created such a furore that she was asked to repeat it this year.

Toscha Seidel, Russian violinist, finally gave his postponed recital. It was worth waiting for; his warm beauty of tone, his brilliance and color contrast, his remarkable rhythm, leave nothing more to demand of him. He held his audience enthralled.

Gabrieliwitsch, the poet pianist, played to an audience that responded most warmly to him. His playing is al-

ways of the soothing sort that appeals so much to all musical lovers.

Ignaz Friedman gave his fourth and last piano recital of the season. He gave a brilliant program in a brilliant manner, a fitting close to a brilliant season.

Henry Cowell, who calls himself a composer pianist and composes in "tone clusters," does not find his ten fingers sufficient to bring out his effects, and uses his fist, his forearm and the flat of his hand to obtain what he thinks will be more brilliant effects. He also plucks the piano strings on occasion as one would the strings of the harp. He played all his own compositions; some of the titles were What's This?, Advertisement, Antony, and more of such oddities. At least, it was very unusual.

Gadski, whose voice seems to get younger as the years go on, was again heard in recital for the first time this season. Although the weather was at its worst her admirers were out in full force and she received a real ovation. It took the audience twelve minutes to calm down sufficiently to allow Mme. Gadski to begin. Charming Margo Hays played the accompaniments in the charming sympathetic style so characteristic of her.

Josef Lhevinne, the Russian pianist, was welcomed to Carnegie Hall and his program seemed to have decided to make him double his program by playing encores. He doubled his popular solos and also the Chopin group. He surprised his admirers by his new lightness, both of selection and of musical style. His brilliance, power and delicate charm make Lhevinne beloved by all classes of music lovers.



CHRISTINE HOWELLS

The Skillful Young Flutist Who Scored a Brilliant Success at a Recent Concert of the Minetti Orchestra

Jeritz, the one and only, said farewell at the Metropolitan Opera House in a special performance of This. Galli Curci likewise said farewell in Le Coq d'Or. Despite the absence of these two great stars, the opera continues to dazzle New York. This week witnessed performances of Mona Lisa with Barbara Karp, who came over from Berlin to sing the titular role; Lohengrin with Retherberg, Branzell, Taucher and Whitehill; Anima Allegro with the charming Boris; Rigoletto with Mario and Mardones; Marta with Alda and Gigli.

Jascha Heifetz, the distinguished violinist, will make another tour of the United States during the season 1924-1925, under the management of The Wolfson Bureau. This will be Heifetz' eighth season in this country, his debut having been made October 27, 1917. Heifetz has applied for citizenship papers and another year will find him a full-fledged citizen. He makes his home in New York City.

Amongst the other artists heard this week were: Sacha Culbertson, Fradkin, Thelma Cevens, Erica Morini, violinists, each with their individual charm; Elly Ney, in her fourth piano recital, Arthur Shattuck and Gertrude Peppercorn, pianists.

Lazar S. Samoiloff, one of the leading singing teachers in New York, who is to conduct a master class in San Francisco this summer, granted me an interview, during the course of which he stated: In the period of time that I have been teaching here in New York I find that a very large number of the best voices come from the West, San Francisco, Los Angeles and nearby cities. A few pupils studying with me now are from San Francisco, and they have persuaded me to visit them in California and have decided to make a trip for three months (July, August and September) of the

coming summer when I shall accept a limited number of pupils. I think that if the teachers of standing and reputation would look into the matter of preparing better teachers in the towns of New York the art of singing would progress very rapidly. Most of our students in New York come in from smaller towns where they are first trained by other teachers. If the teachers who prepare these students for our New York studios would have the necessary knowledge to impart to their pupils, good foundations, good starts in voice-placement and in musical knowledge, then our work of putting on the finishing touches would be less difficult and more successful. Therefore, it is for the good of the art, for the pupils' good, as well as our own good to prepare teachers with the right knowledge and the right method.

I have a special teacher's course which I advise many of my students to take. It is good not only for those who cannot become singers themselves, but also for those who have rosy prospects of becoming singers. The singing teachers' course not only gives them the knowledge and ability to teach others, but it makes it possible for them to see the anatomical and physiological details of the human voice. This also helps them in developing their own voices.

JACOBSON PUPILS IN PUBLIC APPEARANCES

Sam Rodetsky, a talented young Russian pianist, will give an hour's music over the Hale Brothers' radio on March 23. Wherever he appears in public he arouses the enthusiasm of the audience. An interesting program has been arranged.

Gladys Ivanell Wilson appeared at the Alameda High School last week before a large audience, and was heartily applauded for her fine playing. One of the feature numbers on the program was the G minor Concerto by Mendelssohn with Mrs. Daniel Hunter, principal of the school, at the second piano.

Marian Patricia Cavanaugh appeared on the program for the St. Patrick Day's celebration at the Palace Hotel. Her playing of the second Rhapsody by Liszt created wonder and surprise at the talent and skill of the young, Myrtle Harriet Jacobs will give her second concert in Petaluma where she is well known. Her last concert a few weeks ago was a fine financial success. She is only 12 years of age.

NEW ORGANIST PLANS BENEFIT CONCERT

The annual Palm Sunday concert, to be given in St. Ignatius Church on April 13, will be under the personal supervision of Professor Harry Wood Brown, the newly appointed organist and musical director, who is making elaborate plans for the sacred program. The soloists will be Florence Berbert, Margaret Mary O'Dell, Mrs. G. Lepage, Mrs. C. D. Schaefer, Matilda Stross, Charles Bulotti, S. Porcini, F. De Bruin, Frank Fignone, Louis Elario and J. Wood. A special rehearsal will be held in St. Ignatius Church, Fulton street, at the Barker avenue, every Thursday night at 8 o'clock, under the direction of the organist, Professor Brown, who is also directing all the choral work.

SYMPHONIC ENSEMBLE IN BERKELEY

The San Francisco Symphonic Ensemble, Alexander Salsavsky, conductor, has brought to San Francisco a new musical form. Opera and the small chambers of musical combinations as well as symphony concerts have had ample attention in the Bay District, but the larger forms of Ensemble, including rare compositions for woodwind and brass, strings, harp or piano, in unusual combination, have seldom been heard here before. This is one reason why the Symphonic concerts have been such a success in San Francisco. The Greek Theatre is presenting the Symphonic Ensemble at the Wheeler Hall Auditorium on Monday evening, March 24, for one concert only in the Bay District. This event is one of the outstanding features of the musical program of the Greek Theatre of this season. Mr. Charles St. John and Mr. N. M. Arden are two of the members of the Symphonic Ensemble who will appear at this concert.

ARDEN DELIGHTS JERSEY CITY PEOPLE

On March 9 Miss Cecil Arden of the Metropolitan Opera Company was heard in Jersey City with Martinelli. The audience was composed entirely of Italians, so Miss Arden sang all her numbers in Italian, and at the close of the program gave a little talk in Italian, which captivated her listeners completely. Her first group consisted of three classic numbers: Deh vieni non tardar, Mozart, Star Vecchio Salvatore Rosa and La bella Calandrina by Jomelli. For her second group she sang three aerenatas composed by her teacher, Maestro Buzzi-Peccia: Mal d'amore on Neapolitan La Colombehella in Venetian dialect and La Morenita in Spanish. Miss Arden has left for a group of concerts in the West, returning in time to sing in Allentown on April 3. She will then return West, singing in Madison, Wis., Decatur, Ill., and several points South. On all her programs Miss Arden is featuring Carmen's Dream, which has been especially arranged for her by Buzzi-Peccia. This number Miss Arden sings in Spanish costume.

WEEKLY LOS ANGELES MUSICAL REVIEW

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LOS ANGELES OPERA ASSOCIATION

The executive committee of the Los Angeles Opera Association has launched plans for the financing of a series of operas to be presented this fall.

Unlike past attempts to present opera on a large scale, no effort is being made to solicit funds. Instead of soliciting large donations a plan is under way whereby the money will be raised by means of patron's and donors' books to sell for \$50 and \$100 each. Holders of \$100 books will be given four of the best seats to each of the five performances, and those having the \$50 books will receive two of the best seats for each of the five performances. By this method the sum of \$30,000 will be netted, or enough to assure the opera season. In addition to being assured of getting tickets to the opera, holders of these books will also be able to obtain their seats at a reduced price.

Operas to be presented are *Andrea Chenier*, *Romeo and Juliet*, *Manon*, *Traviata* and *Rigoletto*. Some of the famous singers to take part are Gigli, Schipa, Muzio, de Luca and others.

VAN DEN BERG AND PHILHARMONIC QUARTET

That chamber music concerts are being enjoyed more each season by Los Angeles music lovers is demonstrated by the increasingly large attendance at the several series given by the Zoellner Quartet, Los Angeles Chamber Music Society, the Los Angeles Trio and others. A goodly number of representative musicians assembled at the Gamut Club last Friday evening to hear the regular monthly concert of the Los Angeles Chamber Music Society when the Philharmonic Quartet, composed of Sylvain Noack (violin), Henry Sredofsky (violin), Emile Ferir (viola) and Ilya Brouson ('cello), with Brahms van den Berg, renowned pianist, presented a program of unusual merit.

The Robert Schumann Quartet, opus 41, No. 3, in A, was given a memorable reading, thoroughly demonstrating the artistry of each individual in the perfect ensemble. Of especial interest was the Anton Dvorak quartet in F, opus 56 (Negro). Clear conception of the composer's intentions in the melodious number and a seeming intuitive understanding among the instrumentalists as to details of color and rhythm made a most favorable impression.

Brahms van den Berg, noted concert pianist, with Sylvain Noack, best known concert master of the Philharmonic Orchestra, gave of their best in the Sonata for Violin and Piano, opus 18, by Richard Strauss. Both displayed marked musicianship in technique and beauty of interpretation.

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satisfying American singers on the concert stage. In fact, his concerts leave nothing to be desired. On two occasions during the past week his programs were well balanced, including the usual number of arias, with French, German and Italian groups.

Two old songs, *Over the Hills and Far Away* (arr. by William Arms Fischer) and *I'll Sail Upon the Dog-Star* (Purcell), were especially well done in a pleasing manner quite singularly his own. Other numbers in dialect, for which Mr. Werrenkrath has attained greatest fame, are such songs as *The Sea Gypsy* (Michael Head), *Trade Winds* (Frederick Keel), which met with extraordinary favor, also *Sittin' Thinkin'* (Howard Fisher), and *On the Road to Mandalay* (Speaks).

The very familiar *Fuzzy Wuzzy* (Kipling-Whitling), *Duna* (McGill) and *The Bellman* (Forsyth), were only a few of the exquisitely interpreted songs which helped to make up his highly polished programs. While Werrenkrath is gifted with gracious presence and intellect that go far toward making the great artist, his voice at times shows traces of an objectionable nasal quality which is doubtless the outgrowth of either much singing in French diction or cockney dialect. (The nasal quality is due to singing "In the Mask" (Dans La Masque) and perfectly eating—Ed.)

His pianissimo passages are colorful in the extreme and brought tears to the eyes of many of his listeners—so appealing was his interpretation of *Duna* and *Smiling Through*. Flawless enunciation and deep emotion were always in evidence in his singing, whether in French, German or English. George Leslie Smith, with the Elwyn Concert Bureau, are responsible for these two impressive recitals of this great artist.

HAROLD BAUER PLAYS AT BENEFIT CONCERT

One of the finest programs of the season was given by the Philharmonic Orchestra on last Saturday evening at a performance for the benefit of the orchestra hospital fund. A fairly large audience gave their loyal support to this splendid group by their presence as well as in purchasing tickets.

We have never heard more splendid rendition of the Brahms Symphony No. 1 in C Minor. Orchestra men and conductor, Walter Henry Rothwell, alike seemed in finest form and gave most noteworthy reading of the Liszt Symphonic Poem No. 3, *Les Preludes*, and splendid support in the Beethoven Concerto for Piano-forte No. 5, *E Flat Major*, Op. 73, in which Harold Bauer appeared as soloist. This world-renowned piano virtuoso was presented as soloist through the courtesy of L. E. Behymer, under whose management he appeared in concert on Thursday evening.

FAMOUS CANTOR DELIGHTS LOS ANGELES

Josief Rosenblatt, cantor-tenor, who appeared at the Philharmonic last week, proved one of the season's greatest sensations. Throngs of eager music lovers filled the auditorium and stage and hundreds were turned away—unable to procure even standing room to hear this great artist's message in song. His program consisted largely of the music of his own people with its traditional aspirations and hopes so strongly emphasized throughout. Several songs used were gems from his own pen. Mr. Rosenblatt fills a unique place in the concert field for he is not only a versatile artist as shown by his varied program, but he has a distinct position as a sort of singing evangel ministering to his people.

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The combined artistry of two great masters, Jean Gerardy, violoncello, and Harold Bauer, pianist, on the same program, was a rare treat for music lovers on last Thursday evening. The A Major Sonata (Beethoven) and A Minor Sonata (Grieg) were done jointly, and among other works Gerardy gave the Symphonic Variations by Boellman. Mr. Bauer played Schumann and Chopin in his usual scholarly form.

AN INTERVIEW WITH THEODORE SCHROEDER

"Music, like every other tangible thing, is the objective expression of thought. Whenever I am interviewed as to my method of forming my interpretations, I feel the most urgent need of impressing the inquirer with the two most important factors that every true interpreter must give his or her greatest thought, viz: Perception and Conception. Perception is a knowledge of external things, it appeals to one's sense of things, awakens one's feelings, forms the mental picture, frames the idea into one's conception. Conception enables one to voice his impression and expression and to bring the finished work to light, thus enabling one to 'paint his tone picture' for the listener. Singers! do not be tone worshippers, but be artistic interpreters! He who would be great must rise above satisfaction in mere praise and applause."

MIROVITCH MASTER CLASS

Musical Los Angeles will be interested in the announcement that Alfred Mirovitch, famous Russian pianist, is to hold a master class in Los Angeles this summer, managed by Merle Armitage. Mirovitch, who has many friends here, belongs to the select group of musicians, painters and other artists who made Petrograd the artistic center of Europe before the war, and which includes such names as Chaliapin, Pavlova, Bakst and Anisfeld. Mirovitch has played in practically every principal city in the world and is one of the pianists to whom the word "distinguished" may be correctly applied. He will arrive in Los Angeles May 15.

GERMAINE SCHNITZER PLAYS AT POP CONCERT

Mme. Germaine Schnitzer, renowned French pianist, scored a tremendous triumph last Sunday afternoon as soloist with the Philharmonic Orchestra. Her forceful rendition of the Liszt Concerto for Pianoforte No. 1 in E Flat showed her to be one of the world's few women pianist-virtuosi par excellence. At the conclusion of her number, Mme. Schnitzer received numerous "curtain calls," and many lovely floral offerings, all of which she justly earned.

The orchestra, with Conductor Walter Henry Rothwell, gave their usual interesting readings of a varied

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program, including the Overture Egmont, Op. 84 (Beethoven), which was by far the finest rendition of Beethoven the orchestra has ever given, and Les Sylphes, Op. 23 (Giere), closing with Prelude to Die Meistersinger (Wagner).

Nino Marcelli directed his own composition, Suite Araucana, which was given its Los Angeles "premiere" on this occasion. This work being awarded the first prize in the 1925 competition for American composers held by the New York Stadium, was worthy of the tremendously enthusiastic reception it was given. Just as the name implies, this work was inspired by traditions

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of the Araucanian Indians of Chile, where the composer lived for more than twenty years.

Adele Lauth, who is successfully heading the piano normal department of the Sherwood Music School Branches in Southern California, has a great many talented pupils under her tutelage. A few of these she presented in a benefit recital at the Venice Union Polytechnic High School on last Friday evening before a large audience. A program including Chopin, Mendelssohn, Arensky, Mozart and Grieg solo numbers and several two piano numbers was heartily applauded. Those participating were: Grace Nelson, Clarion Lentart, Winifred Chorley, Jeanette Snow, Helen Meier, Bessie Loy, Billie Burke, Francis Bates, Leta Knox Ehmeke.

Raymond Harmon's vocal attainments always win his audiences and bring forth tributes from the critics. That this is one of the busiest seasons of his career is proven by forty-eight concert engagements successfully filled since September 15 in Southern California and Arizona, together with his position as tenor at the Pasadena Presbyterian Church and his teaching activities in his studio in the Music Arts Studio Building. A recital by his advanced students the last of February showed some beautiful voices with excellent production and an artistic manner of singing which reflected great credit on their instructor.

John Smallman presented his artist pupil, Mary Alice Whipple, in a song recital of artistic merit on last Friday evening. Her pure lyric voice has been heard repeatedly at Grauman's Egyptian Theatre, where she has been engaged for several months and is at present singing in the prologue of the Ten Commandments.

A rather taxing program of classics, operatic arias and modern songs gave ample scope for artistic and technical display of this singer, who is the possessor of more than average talent. In *Si mi chia ma no Mimì* (La Bohème) (Puccini), she sang with greater ease than the former members of Handel and Mozart. Her French group evoked conscientious study, not alone in tone and interpretation, but also in pronunciation and diction. Robert Alter, cellist, assisted Miss Whipple, giving two groups of pleasing numbers and an obligato for the final number. One has always the assurance that the accompaniments are altogether adequate with Raymond McFeters at the piano. He presided with his usual poise at this recital.

The Civic Music and Art Association will co-operate with the Hollywood Community Chorus and the various other community groups in a great community choral festival at the Hollywood Bowl on Sunday afternoon, May 4. This is to be the Association's contribution to National Music Week. At the Veterans' Hospital at Sawtelle last Wednesday, the first of a series of weekly programs was inaugurated by the Civic Music and Art Association, under the auspices of its committee on music to "Shut-ins," of which W. B. Guiberson is chairman.

SYMPHONIC ENSEMBLE CONCERT

The Symphonic Ensemble has deferred its usual Tuesday evening program to Wednesday evening, April 2, in consideration of the Beethoven Ninth Symphony to be given April 1 as the closing concert of the Spring Music Festival. Director Alexander Salslavsky has prepared two quintets and a trio for the next concert at the Bohemian Club on Monday, March 23. The ensemble will make appearances at Wheeler Hall, Berkeley, tonight, March 24; at the Sanmarkad, Santa Barbara, March 26, and at Pasadena, March 31. The San Francisco program will be as follows with these participants: Alexander Salslavsky, violin; Semion Patchouck, violin; Max Gagne, cello; Charles Hart, piano; Modesta Mortenson, assisting violin; Trio, C minor, Op. 101 (Brahms); Quintet in E, Op. 44 (Schumann); Quintet in A, Op. 81 (by request) (Dvorak).

LEO CARRILLO AT ALCAZAR

Leo Carrillo in Booth Tarkington's recent comedy success, "Magnolia," supported by a specially selected company, begins a brief starring engagement at the Alcazar Sunday evening, March 23. Brought here direct from New York by Thomas Wilkes with several members of the original company which supported him in this production on Broadway at the start of the present season Carrillo is making his annual San Francisco appearance.

The fact that Carrillo's present vehicle was written by Booth Tarkington is a guarantee of its entertainment value. It is filled with comedy thrills and there are some cleverly drawn characters. Carrillo in the role of an aristocrat from the South in the days before the Civil War has a fine opportunity for his own particular brand of mirthmaking. He appears as a timid young man who, by reason of an unexpected occurrence becomes a hero, greatly respected and feared by a gambling fraternity where his wanderings have led him.

In Carrillo's support will be found Ethel Wilson in an important part created by her on Broadway, and John Nicholson, whose characterization of "Goodall Jackson" is said to be exceptionally clever. Gladys Knorr will have another important feminine role to which she is especially well fitted. Wilkens has provided a production in every way the equal of that seen in Gotham. There are three acts and three distinct changes of scenes.

DR. STEWART WRITES NEW COMPOSITION

Francis Thompson's immortal lyric poem, *The Hound of Heaven*, has been set to music by Dr. Humphrey J. Stewart as the personal offering of the renowned composer to the Golden Jubilee of the Dominican Fathers of San Francisco for dramatic production in the Civic Auditorium here during Easter week. This was the announcement made here last week by the Very Rev. A. L. McMahon, O. P., Western Provincial of the Dominican Order.

The idea that *The Hound of Heaven* was peculiarly adaptable for a great music drama was first conceived by a Dominican priest. It was suggested that Dr. Stewart, formerly organist at St. Dominic's Church here and now the municipal organist of San Diego, might consider evolving the classic ode into a music drama. His universal reputation as a composer of the highest rank insured a musical interpretation worthy of Thompson's masterpiece.

Dr. Stewart became immediately enthusiastic and entered upon the work of composition last summer. He might be said to have been inspired. The entire production is the result of the unanimous verdict that it is his greatest achievement. Eugene Blanchard is directing rehearsals of a chorus of 200 men and women for the auditorium performances April 25 and 26. A boys' chorus of 100 is also being rehearsed.

Giulio Minetti has been engaged as concert master and Benjamin Moore as organist. The soloists will be Charles Bulotti, tenor; George Shkultotsky, basso; Mrs. L. Birmingham, contralto; and Mrs. Brunner, soprano. Dr. Stewart will personally direct the production. Natalie Carosio, formerly with the Metropolitan and Chicago Grand Opera Companies, is directing 300 girls for the pantomime, interpretative dances and tableaux for the dramatic version of "The Hound of Heaven."

Costumes, stage setting and lighting effects are being especially designed for the occasion. The entire production in its startling originality promises to mark an epoch in musical and dramatic productions. Carrying out the atmosphere of a cathedral, all elements have been combined to emphasize the ethereal quality of the poem. Massive simplicity will be the keynote of the production and all tendencies to overdecorate or overdress the piece are being scrupulously avoided.

The effort made throughout to blend the artistic with the emotional and spiritual, according to critics, has resulted in a living interpretation of Thompson's poem that will carry a soul-stirring inspiration. Proceeds from the music drama will be devoted to the building fund of St. Dominic's Church, which is now under course of construction on Steiner street between Bush and

THE ETERNAL CITY AT THE WARFIELD

The Eternal City, made in Rome amidst the actual scenes of the Sicilian Campaign, but modernized by George Fitzmaurice to meet present-day conditions in Italy and to please the movie taste of the greater number of present-day film lovers, this mammoth example of the really excellent motion picture drama comes to the Warfield Theatre for an engagement of seven days only on Saturday, March 22.

The leading characters, Roma and David, are portrayed by Barbara La Marr and Bert Lytell, and the other American players are Lionel Barrymore, Richard Bennett and Montagu Love. The balance, more than 20,000, are Italians. During the filming of the picture Mussolini, the dictator; Victor Emmanuel, the King, and other famous people appear.

On the stage will be the Fanchon and Marco Ideas, headed by Art Landry, San Francisco's new king of jazz and many others in Carnival. Lipschultz and the Music Masters will have a new concert program and there will be shorter film subjects.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Adele Aus der Ohe: What has been her accomplishment as a pianist; is she known as a composer; if so, what "school" can she be classed in as such?—F. H. B.

Adele Aus der Ohe is one of the most famous pupils of Liszt. She is a dazzlingly brilliant pianist and has toured widely in Europe and America with conspicuous success. She is also known as a composer and as such would be classed with the school of Liszt. Her published compositions include two pianoforte suites, a Concert-Étude, miscellaneous piano compositions, and songs.

2. "Love and Music, These Have I Lived For," by Puccini. Is this song from an opera? If so, name of same please.—A. C.

The aria of Tosca near the close of the second act of the opera La Tosca, begins with these words: *Vissi d'arte e di morte.* They are usually translated, "Love and music, these have I lived for."

3. Which of the Beethoven symphonies is known as the "little symphony"?—G. C.

Beethoven affectionately called his Eighth Symphony, in F major, Op. 88, "the little one."

4. What is meant by the bridge of a sonata?—W. R. The passage, also called transition, which leads from the first or principal theme to the second or subordinate theme.

5. Does the Finnish composer Sibelius hold a degree from an American university?—L. M.

Jean Sibelius, the Finnish composer, had the degree Doctor of Music conferred upon him by Yale University June 17, 1914.

SPANISH MUSIC ON FORTNIGHTLY PROGRAM

The Fortnightly program for Monday afternoon, March 31, will be given by Marien De Guerre Steward, pianist, and Edilberto Anderson, Baritone, with Elizabeth Alexander at the piano. The program will be devoted to modern Spanish music. Mrs. Steward will play compositions of Granados, Albeniz and Manuel De Falla. Mr. Anderson will sing early California folk songs, an arrangement of his own, and songs of De Falla and Alvarez. The Fortnightly are given in the Colonial Ballroom, Hotel St. Francis, at 3 o'clock, and are under the direction of Ida G. Scott.

GABRILOWITSCHE COMING

An early visitor to our artistic circles will be the famous Russian pianist, Osip Gabriłowitsch, who is scheduled by Manager Selby C. Oppenheimer for a single recital on his instrument at the Columbia Theatre on Sunday afternoon, April 20th. The celebrated pianist has not been heard in the West in many years, his ever increasing engagements in the East and his confining work as director of Detroit's excellent Symphony orchestra, have kept Gabriłowitsch away.

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The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

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(Continued from Page 1, Col. 2)

experiences anyone ever had in this city. Do not make the mistake of remaining away from the first concert, for this symphony is unusually impressive and brilliant. Indeed no one should miss any one of the concerts and if you have not enough money to hear all the concerts at the highest prices, take less expensive seats and be sure to hear all four concerts. You will not regret it.

The program for the three concerts during the week beginning with Tuesday evening, March 25, are as follows: Tuesday evening—Overture Fantasy—Romeo and Juliet (Tchaikovsky); Aria from La Gioconda (Ponchielli); Mario Chamlee; a Faust Symphony (after Goethe) (Liszt); I Faust; II Gretchen; III Mephistofeles. Tenor solo, Mario Chamlee, Male Chorus; Organist, Uda Waldrop. Thursday evening, March 27—Passacaglia and Fugue in C minor (Bach); Organ solo, Warren D. Allen; Symphony No. 2 in C minor (Resurrection Symphony) (Mahler). Saturday evening, March 29—Operatic Concerts—Overture to Don Giovanni (Mozart); Aria—Mon coeur s'ouvre a ta voix from Samson and Delilah (Saint-Saens); Merle Alcock; Duet—Parle moi de ma mere from Carmen (Bizet); Claire Dux and Mario Chamlee; Aria—Racconto di Rodolfo from La Boheme (Puccini); Mario Chamlee; Aria—Deplus le Jour from Louise (Charpentier); Claire Dux; Quartet from Rigolotto (Verdi)—Claire Dux, Merle Alcock, Mario Chamlee and Clarence Whitehill; Prelude to Die Meistersinger (Wagner); Prologue of Hana Sachi from Die Meistersinger (Wagner); Clarence Whitehill; Quintet from Die Meistersinger (Wagner); Claire Dux, Merle Alcock, Mario Chamlee, Clarence Whitehill and Lawrence Strauss; Wotan's Farewell and Magic Fireproof from Die Walkure (Wagner); Wotan-Claarence Whitehill.

The feature for the fourth and final concert of the Festival which will be given on Tuesday evening, April 1, will consist of Beethoven's Ninth Symphony, and in addition there will be additional numbers by orchestra and soloists. In this concert, like in the one of Thursday evening, the entire chorus of 500 will participate.

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BY ALFRED METZGER

Although at the time of this writing there are still two more concerts of the First California Spring Music Festival to be given we can confidently say that this gigantic enterprise has met with unqualified artistic and satisfactory financial success. There is represented in this success far more than the purely musical prestige which San Francisco and the surrounding region is bound to receive, but this unquestionable musical victory represents the extent of the influence that may be exercised upon the musical destiny of the Bay Region through a union of forces existing in this bay district. We do not believe there is any one else residing here but Alfred Hertz who could have induced six hundred men and women to concentrate their attention, their energy and their efforts toward the successful termination of this festival realizing the patience, work and inconvenience necessary to obtain the results we have admired during these first two concerts.

Since Alfred Hertz had already been responsible for the astounding growth of the symphony orchestra which is essentially constituted from resident musicians, this additional achievement of influencing the creation of this truly pretentious chorus added to his matchless executive ability and establishes his distinguished musician as the greatest musical benefactor San Francisco and the bay region has ever harbored. We are not exaggerating when we maintain that there is no Music Festival given anywhere that can surpass the one now being presented in San Francisco. One of Mr. Hertz' greatest artistic assets is his thoroughness. When you hear a final rehearsal given by Mr. Hertz you know, unless conditions arise which have nothing to do with the training, that the concert will be given without a noteworthy flaw. And that was the case with this Festival. So far the concerts have been as artistically smooth and even as it is possible to give them with the material at hand.

And it is gratifying to know, without fearing accusations of being provincial, that the people of this bay district, the personnel of this festival, both vocal and instrumental, was as fine, as intelligent, as responsive, as adaptable and as enthusiastic as can be found anywhere whether it be in America or Europe. And Mr. Hertz with his usual courtesy and attentiveness was not backward in acknowledging his indebtedness to those who so ably assisted him in his difficult task. There were those, like Mr. H. Woods of Oakland whose truly remarkable gift as trainer of vocal choruses has here found a worthy test. It is good to know that a leader of Mr. Wood's caliber is dwelling so near, and it is fortunate for, thanks to his presence, that we have hope for the perpetuation of this wonderful chorus. Then there is Arturo Casaglio, who notwithstanding the handicap of unfamiliarity with the English language, a handicap which is easily overcome, succeeded in impressing his meaning upon the chorus members of San Francisco with truly astounding results. As Mr. Hertz remarked at the rehearsals without these two capable assistants he could not have brought the festival to a successful conclusion.

We want to emphasize with every ounce of energy and enthusiasm at our command that Mr. Hertz has done such wonderful things for San Francisco and vicinity in behalf of music that the public's obligation can never be fully liquidated. But whatever he has done in

the past is overshadowed by this festival for this gigantic enterprise has proved that we can raise a chorus not only of numerical strength but of artistic qualifications that are not surpassed by any other chorus anywhere else. When Mr. Hertz says down the baton and applauds his chorus he does not do so, because he wants to be pleasant, but because he feels in his heart that the members of that chorus are entitled to applause and appreciation and admiration of the most serious and fastidious musician. It is gratifying to know that two hundred of the voices of this chorus came from the

lowest well defined paths of theoretical development and that his story in phrases that could be understood by the most conventional music lover. Of course the principal part of the symphony is instrumental. And here we wish to tell those of our readers who seem to be disappointed because the chorus had not more to do, that a symphony is not an oratorio. In a symphony the orchestra is the principal factor and voices are only then employed when instrumental expression is not sufficient to transmit the composer's ideas. And so the chorus, when used in a symphony, only sings at

who played Bach's Toccata and Fugue in a truly craftsmanlike fashion. When he played fortissimo he never was too loud and when he rendered the intricate technical requirements of this monumental work he felt sure of himself and played with the intelligence and musicianship of the genuine artist. It was a truly noteworthy performance and entitled to the unanimous appreciation which the audience so cordially bestowed upon.

And then came Mahler's Second Symphony. Although we had admired the works of Mahler introduced to San Francisco by Alfred Hertz we received the impression that there occasionally crept into his work an element of superficiality which we could not associate with a truly great symphonic creation. We do not object to melody. On the contrary we feel music without melody is lacking in some of the essential qualities for success. But in some of Mahler's works the melody did not seem to express the atmosphere he wished to create and therefore became programmatic without a spiritual or emotional message.

Nothing like that was felt when listening to the second symphony. Here the master established a definite atmosphere and he consistently maintained the dignity and the mastery of every episode, only then interrupting to reveal an intentional contrast, and it was played with an inspired affection and a natural fitness by the orchestra. We want to pay our special respects to the beautiful brass section. We had occasion in the past to disagree with this section of the orchestra, but on this occasion the mellow, even tones and the truly artistic phrasing earned our sincere admiration. This symphony is exceptionally difficult and "tricky." It places a great responsibility upon every member of the orchestra and only first class musicians could possibly play such a composition in the manner in which it was played by the San Francisco Symphony Orchestra. We take our hat to the boys from Louis Persinger, the concert master, to those presiding over the battery.

The second movement, with its caressing folk dance melodies and its exquisite poetic spirit, was given an unusually fine rendition by the strings, the cell occasionally singing out with fine sonority. The brass choir behind the scene was ably directed by Alfred Hertenstein and succeeded in overcoming the difficulties with ease. The brass parts allotted to the trumpet and horns were inexpressibly difficult and we wish to congratulate the men who did this work so splendidly. Sure Mr. Hertz has trained for him, and he has a self orchestra that can easily stand up beside the foremost orchestras of the country. The climax of this symphony is simply overwhelming. We have heard the climax at rehearsals repeatedly and it never failed to give us a thrill. At the performance it almost raised us from our seat and we could easily understand why hundreds of men and women rose and cheered Mr. Hertz and the performers repeatedly after the conclusion of the tremendously effective work.

Here the chorus showed its mettle. The sopranos sang out with clearness and the high notes were never strained nor disagreeable, while the intonation was always satisfactory. There was volume and body to the voices, and the precision of the attacks, the clarity of the diction and the intelligence of the phrasing was something we have never heard surpassed by any chorus, and we have

(Continued on Page 11, Col. 1)



GEORGE LIPSCHULTZ

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public schools of San Francisco, a fact which no doubt will raise the musical section of the public schools in the estimation of every one who heard the excellent chorus work.

The first concert took place on Tuesday evening, March 25. The opening number consisted of the Romeo and Juliet Overture by Tchaikowsky, one of the most vital and stirring compositions that have sprung from the pen of the great Russian. It was played with that unanimity of interpretation and that remarkable precision which Mr. Hertz and the San Francisco Symphony Orchestra have made a part of their annual season. Mario Chamlee was the soloist of this program. He sang a beautiful aria from Puccini's La Gioconda and his voice rang out with splendid timbre and in thrilling force. Especially admirable were his high notes which he negotiated with ease and accuracy as to pitch. Mr. Chamlee received a truly spontaneous ovation, cheers and applause continuing until he was forced to bow his thanks seven or eight times. It was a well-merited triumph.

Then came the Faust symphony. It revealed Liszt in his most dramatic mood and showed the shadows of the dawn of musical futurism in the various dissonances and cacophonies which at times reached a weird effect. But Liszt unlike some of our ultra modern composers fol-

lowed the climax of the work, that is during the end of the last movement.

The various moods of this Faust symphony were excellently brought out. The orchestra was in truly splendid form. Evidently Liszt treats Goethe's story exclusively from a symbolic and not from a "profane" standpoint. Although there is considerable force in the first movement the second movement is quite ethereal in nature and reflects the character of Marguerite in most entrancing periods. The male chorus that was utilized on this occasion acquitted itself most worthily. The basses in particular stood out in their resonance and beauty of timbre. It was a superb performance of which every member of the chorus as well as the chorus directors and Mr. Hertz has reason to feel gratified. Uda Waldrop very ably interpreted the organ parts that added to the magnitude of the work. There was enthusiasm throughout the course of the evening and notwithstanding the severity of the composition, that must have taxed the patience of every one not familiar with the classics, the audience kept entirely quiet throughout the program and hardly any one left his or her seat before the end of the concert.

The program of the second concert, which took place on Thursday evening, March 27, began with an organ solo by Warren D. Allen of Stanford University

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Far, far more than the audiences realize, do the triumphs of the artists depend upon the fidelity of their instruments.

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to say that the superiority of the Steinway piano to all others that I know of is even more apparent today than it was nineteen years ago."

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SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.
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San Jose, March 26.
Harold Bauer, rightly named "master pianist," was heard in concert Thursday evening, March 21, playing to a large audience in the Morris E. Daley Memorial Auditorium. The name of Harold Bauer in San Jose always means a sold-out house. He appeared under the auspices of the San Jose Musical Association and is the last but one in their 1923-24 concert course. His program opened with Bach's Partita in B Flat, transcribed from the harpsichord by Bauer, followed by Beethoven's Sonata Appassionata, Op. 57. At Ye Sweet Retreat, of his third number, containing a and b numbers, two recalls were given, Chopin's Butterfly Etude which was followed by Mendelssohn's Scherzo in E Minor. The fourth and concluding group included tunes from the eighteenth century—written by Bauer composed of three numbers, the last named being repeated for recall. The closing number was the lovely Etude en forme de Valse by Saint-Saens, the artist graciously playing Scarlatti's Sonata in A Major for recall. It was a superb concert. The program in full: (1) Partita in B Flat Prelude, Allegro, Sarabande, Minuet, Gigue (Bach); (2) Sonata Appassionata, Op. 57—Allegro molto, Andante con variazioni, Allegro ma non troppo (Beethoven); (3) (a) Papillons (Schumann), (b) Scherzo in C sharp minor (Chopin); (4) (a) Tunes from the 18th Century—(1) Bach's Minuet, (2) Ye Sweet Retreat, (3) Flourish; (b) Yeux d'Eau (Fontaines) (Ravel); (c) Etude en forme de Valse (Saint-Saens).

Music played an important part in the Blossom Festival just held in Saratoga. Charles N. Dennis, acting Dean of the Conservatory of the College of the Pacific, was general musical director of the festival. Saturday afternoon the combined county choruses were under the direction of Mr. Dennis. Miles A. Dressell had charge of the orchestral numbers. On Sunday the program, which because of weather conditions was given in the Federated Church Auditorium, was given by the College Chorus, Orchestra and Male Quartet. Two selections from The Creation (Haydn) which were to have been given Saturday afternoon were given Sunday. The program opened with America, the Beautiful, sung by audience and chorus, accompanied by the orchestra. This was also the opening number on Saturday's program. The chorus sang after the invocation, which was given by the Rev. Roscoe D. Douglas of Saratoga. The Heavens Are Telling and Awake the Harp from the Prometheus Overture, followed by three songs and a recall number by the male quartet. Claire Wilson played a beautiful trumpet solo, Resignation (Caro Roma) with Miss Eoline Coppel at the piano. The chorus and orchestra followed with He Is Watching Over Israel from the Elijah, and the Hallebujah Chorus from the Messiah. Then the Sigurd Jorsalfar Suite (Grieg) by the orchestra. As a concluding number the audience and chorus sang Russian National Hymn (Alexis Lvoff, 1853) a work containing an impassioned plea for peace.

The a Cappella Choir of the College of the Pacific opened its series of spring concerts with a performance in the Scottish Rite auditorium in San Francisco on the Manning Student Concert Course. Twenty concerts are to be given by the choir during the coming months—the Pacific Musical Society, the State Convention of Federated Music Clubs, and the Stanford Memorial Chapel being three of the important engagers. This unique body, composed entirely of students, is performing unusually fine music in such a manner as to command comparison with the finest choirs in the world.

The San Jose Music Study Club had for its study subject on Wednesday evening, March 19, the last of the music dramas of the Tetralogy of the Nibelungen Ring—the Gotterdammerung or The Dusk of the Gods. An interesting paper was given by Mrs. Stanley Hiller dealing with the opera and Wagner, the composer. She cleared up the best and most interesting facts from an abundance of material concerning Wagner and gave to her audience the result of her study under three heads: A short analysis of Wagner as a philosopher, a history of the festival theatre at Bayreuth and the story of Gotterdammerung. Katherine Louie Morrish, Mrs. Miles A. Dressell and Mrs. Eva Mosher sang a trio number from the opera, followed by a solo by Mrs. Morrish, with Mrs. Percy Pogaon at the piano. The splendid program was concluded with A Gotterdammerung Fantasy for four hands, played by Mrs. Hiller and Mrs. Reba McKay.

During the Rotarian's convalesce held here last week, one afternoon was spent at Stanford University, and Warren D. Allen, Palo Alto Rotarian and organist at the University, with Eda Waldoff of San Francisco, gave a joint organ recital. Rotarian Charles Dulotti of San Francisco, the well-known tenor, contributed a number to the interesting program.

The Student Recitals given at the College of the Pacific continue to draw large audiences. The programs are of high calibre musically, very well balanced and varied, and are also quite short. These splendid attributes combined with the talent of the youthful performers are responsible for making the present series the finest in recent years. The eleventh and twelfth recitals, given this week, brought eight new performers to the public view and further established the reputation of their teachers.

The second annual performance of the College Orchestra was given March 18. Mr. Dressell and his young performers presented a very high class program of considerable difficulty as well as popular appeal. The orchestra showed notable gain in tonal quality, cohesion and expressive power, and at its present rate of improvement should stand well up in orchestra ranks before many years. The performance also served to introduce the Pacific String Quartet composed entirely of students who gave a splendid reading of the Twelfth Mozart Quartet.

A GREAT METRO PICTURE AT WARFIELD

Starting with the matinee on Saturday, March 23, the attraction at the Warfield theatre will be Women Who Give, a Metro picture musical. Cape Cod Folks, a novel written by Sarah P. McLean Greene and which sold into the millions, was the inspiration for Women Who Give and from it the story was taken. There is an excellent cast, headed by Barbara Bedford, Robert Frazier and Frank Keenan and with Margaret Seddon, Renee Adoree, Victor Potel, Joseph Dowling and William Eugene, a San Francisco actor. On the stage there will be the Fanchon and Marco "Ideas" with Art Landry



and his band and associate singers and dancers and the Lipschultz Music Masters in concert. There will be many other shorter film subjects.

LIPSCHULTZ AND MARSALES OPEN BUREAU

George Lipschultz, director and founder of the Warfield Music Masters, in partnership with Frank Marsales, one of the best known arrangers on the Coast, have opened a new music bureau in suite 501-7-9, Pantages building. Here Lipschultz and Marsales propose to teach the aspiring student as well as to assemble bands and orchestras for civic occasions. San Franciscans well know the ability of Lipschultz and they will, no doubt, welcome the new musical organization which is to be known as Lipschultz Franciscans. Lipschultz will, of course, continue as director of the Music Masters at the Warfield theatre.

MME. FLORENCE PUPILS AT GREEK THEATRE

The Greek Theatre management announces its first half-hour of music for Sunday, April 6, at 4 o'clock, at the Greek Theatre. Rose Florence, the well-known mezzo-soprano, is presenting a number of her pupils in a carefully selected program. Among these young singers is Martha Jalava who has been recently heard at the concert of Minetti Orchestra where she was enthusiastically received. Some of the other pupils of Miss Florence are Emily Deal, Irene Carroll, Janie Johnston, Leonore Keithley, Reva Thomas Ker, Irma Harris Vogt and Helen McClory. These young singers, whose ensemble work has been very favorably commented upon by some of the leading musical authorities, will sing over the KPO on Monday evening, March 31. Norma MacPherson, who is the assisting pianist at the concert, plays with technical facility, beauty of tone and authority, which is very astonishing from one of her youth.

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By Karl Rackle
(Third Paper)

SHOULDERS AND ARMS IN PIANO PLAYING

The piano is played with the fingers; a sciolist might therefore argue that it is not necessary to think of shoulders and arms. A moment's consideration, however, will show the shallowness of such an argument. For, though the positive action of arms and more especially of shoulders is only occasional, yet they must be trained not to interfere with the action of the fingers but to allow full freedom of finger movement.

We can obtain some helpful hints in regard to the nature of our muscles by recalling our infancy or by observing babies. Immature muscles have a tendency to draw off energy from each other, to dissipate it among themselves, and thus prevent the concentrated action of any particular one or any particular set. An infant in a crib not only waves arms and legs but wriggles its whole body in an indiscriminate effort. Only slowly, as the child develops intelligence and will power, is it able to direct energy into the legs, for instance, sufficient for them to hold it up in standing or set it along in walking. And in the same way it gradually learns to energize each set of muscles. At the same time the muscles not concerned in a particular action must be taught not to interfere with those that are concerned in it—not to draw off energy from them or set up a hindering contraction. The person who is most graceful and efficient in bodily movement, is the one who has best learned how to render irrelevant muscles passive and non-interferent.

In learning to play the piano this matter of non-interference of irrelevant muscles is one of the earliest and most constant problems. Those muscles not concerned in direct finger action must be trained to relaxation in order not to interfere and draw off energy. The beginner finds that when he tries to move one finger, the others have a tendency to move. When he tries to put force into a stroke, his wrist and arm stiffen; they interfere—they draw off energy. In the same way the deltoid muscle, which is the large D-shaped muscle at the shoulder, contracts and opposes the direct movement of muscles concerned. These arm and shoulder muscles must be trained to be passive, to remain relaxed and to allow all possible energy to go into the proper muscles.

When finger strength is not sufficient in itself for the desired effect, it must be re-enforced by arm strength and occasionally by shoulder strength as well. In such case there is concerted action of the several sets of muscles concerned. One does not oppose and draw from the others, but unites its energy with theirs. The action is effected by the summational force of the several sets of muscles. Such concerted muscular action requires muscular development; immature muscles are not capable of it. Each set must first learn to act singly.

How can the arm and shoulder muscles be trained not to interfere with finger action, and to re-enforce it when necessary? Is there anything more to be done than merely to give thought suggestion for these muscles to remain dormant while the fingers are exercising, or is there a positive and direct way to go about it? The next paper will give a few ideas along that line.

Sally Osborne opened the program of the San Francisco Musical Club, March 20, with a group of piano pieces by Brahms. She showed good head work and a predominating mentality—a none-too-common equipment for a young pianist. However, her deliberate intellectualism gave the impression of austerity and made her tempi seem slow. She lacks dash and fire—not an organic lack, however, and it is only a hope in Miss Osborne's favor that it will be supplied by deepening experience.

baritone

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GREAT MUSIC FESTIVAL ENDS TOMORROW

During the past week the great audiences that have thronged the Exposition Auditorium have made this first municipal Music Festival a success that has surpassed all expectations. It has been a week of music that is said to be without parallel in any city in the West and has literally drawn thousands of music lovers here not only from nearby communities but from distant points as well.

In the closing concert the great festival organization will be at its best, according to Alfred Hertz, conductor. In giving the Beethoven Symphony not only all of the soloists will participate but the complete chorus of nearly 600 voices as well. The soprano role will be taken by Claire Dux of the Chicago Grand Opera Company; the contralto by Merle Alcock of the Metropolitan Opera Company. The tenor and baritone roles will be taken by Mario Chamlee and Clarence Whitehill respectively, also Metropolitan stars.

Beethoven's Ninth Symphony has not been given here since 1915 when it was presented under the direction of Hertz as one of the big musical events of the Panama-Pacific International Exposition. The present performance is given added significance in that it is the centenary of the first performance given in Vienna.

In this work the great chorus will be heard to the best advantage according to those in charge. For many weeks the chorus has been rehearsing this particular feature and it is now said to have reached a stage of performance that promises a performance that will make choral history.

Out of the success and enthusiasm of this first Spring Festival, which has been jointly sponsored by the city of San Francisco and the Musical Association of San Francisco, there is a growing sentiment that the chorus as an institution must be preserved for future occasions. If this is accomplished the present Festival now drawing to a close will be but a forerunner of future music feasts of a similar character.

BUSH CONSERVATORY NEWS NOTES

Ebba Fredericksen, talented Pacific Coast violinist, who is at present studying with Richard Czerwonky at the Bush Conservatory, Chicago, is having excellent success in her concerts in and near the Eastern metropolis. She has been filling a number of engagements lately and on March 24 will go on a tour of Illinois, Iowa, Missouri and Nebraska for two weeks. She is one of a number of California and Washington music students now at Bush Conservatory. She lives in Seattle but has spent the last three seasons in study with Mr. Czerwonky in Chicago.

The program of the third concert by the Bush Conservatory Symphony Orchestra on Tuesday, April 8, at Orchestra Hall, Chicago's largest concert auditorium follows. Richard Czerwonky, dean of the violin department of the school and one of this country's best known violinists and composers, is the conductor of this organization, which has been called the "finest student symphony orchestra in the United States." There are seventy members of the orchestra. Overture to William Tell (Rossini), E major Concerto for Violin (Vieuxtemps), Agnes Kneiflikova; Two Sketches for Orchestra (Czerwonky), A Carneval of Life (Czerwonky); Concerto for Piano E flat major (Liszt), Midge Geiss; Aria—"O Don Fatale" (from Don Carlos) (Verdi), Josephine Decker; Les Preludes (Liszt).

April is a busy month for Bush Conservatory students for it includes one concert by the Conservatory Symphony Orchestra and the preliminary and final contests in Orchestra Hall for the four splendid prizes offered this season for eligible pupils at the Eastern Conservatory.

The prize for competing piano students is an A. B. Chase Grand Piano while the singer of the conservatory will compete for a Henry F. Miller Grand Piano. Both of these instruments are donated by the Moist Piano Company, one of Chicago's leading music houses.

Two rare old Italian violins are offered to eligible violin students of the Conservatory, one for the intermediate grade and one for the advanced artist students. Lyon and Healy and the Hornsteiner Violin Shop are the donors of the instruments.

The final contest will take place in Orchestra Hall on April 29 before an audience of 2500 people, and the winners of the piano and vocal prize and the first violin prize will be soloists at the last concert this season of the Bush Conservatory Symphony Orchestra in the same hall on May 20 under the baton of Richard Czerwonky.

Three artists of international fame have been added to the Bush Conservatory faculty for the ensuing season. They are Arthur Middleton, America's greatest baritone; Vittorio Trevisan, the famous basso of the Chicago Civic Opera and Louis Kriedler, formerly of the Metropolitan, Chicago and Ravina Opera companies. Added to the many notable artists already on the faculty the teaching staff of the Chicago school is the greatest of any music conservatory in America. This constitutes but one more reason for the pre-eminence of this school.

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LOS ANGELES CRITIC PRAISES FESTIVAL

Bruno David Ussher of the Los Angeles Express and Saturday Night, Well Known to Readers of the Pacific Coast Musical Review as Its Correspondent, Gives His Impressions of the Music Festival, Alfred Hertz and Certain Adverse Opinions Expressed in Local Daily

BY BRUNO DAVID USSHER

Editor Pacific Coast Musical Review:

Will you allow me, a Los Angeles music critic attending your Municipal Spring Music Festival, to pen a few words of appreciation?

San Francisco's Municipal Spring Music Festival is the greatest civic and symphonic attempt in music west of Chicago and compares well with the artistic successes along these lines I have observed during twenty-five years' observation on the continent, in Europe and England. Speaking particularly of musical conditions on the Coast, I have, although a firm believer in the musical culture of my city, Los Angeles, no hesitancy in placing San Francisco first in a matter like this.

Your city has made music a living civic asset for some time in the past. The concerts directed by Alfred Hertz, a master-conductor, by their record-breaking attendance, have set an example to other Western cities what and how much a municipality can do for the public musically. The very size of the audiences and applause prove the city and Conductor Hertz to be proceeding along excellent lines. These concerts, as well as the work of your admirable symphony orchestra, for years past has made San Francisco a musical center of virility. (Your Civic Opera Association is a further happy harvest sown by Mr. Hertz and the orchestra who have engendered love for music.)

Coming from Los Angeles, where the city appropriates less than \$3000 (the Chamber of Commerce not much more) for music, only the latter taking a certain interest in musical development of the community, I must pay my respects to your Supervisors and Chamber of Commerce for their active constructive interest in the tone arts. I was delighted to hear that this festival and the chorus formed and trained therefore by Mr. Hertz (with an immeasurable labor of love) is more than a purely local event. The large contingent of participating singers from Oakland and the attendance from Northern California towns, establishes a wider bond of community feeling which brings cities closer together.

Speaking of the festival in particular it truly is a musical feast using the word in the highest sense. There is no need of my adding plaudits on Conductor Hertz already bestowed so ably by your reviewer. I would add, however, that San Francisco is exceptionally fortunate in possessing one of the few great living conductors who have first-hand knowledge of the grandiose traditions regarding music of the classic and modern. Alfred Hertz, however, is not only a great artist who can vision more than the mere work of rehearsing and performing a set number of concerts. It is his vision of music that has made the city in community life which has conceived this spring festival. In the manner of realizing this vision Mr. Hertz has truly understood to make it a community event. The phenomenal attendance, fostered alike by the superb power of his personality as urged by your Supervisors and Chamber of Commerce, is eloquent proof that Mr. Hertz has dreamed a dream which has come true.

Absolutely unfounded and detestable, therefore, is the tenor of what portends to be a review in a minor publication. But for the assumed tones of authoritative this would be the diagnosis of a glorious concert featuring the Faust Symphony last Tuesday might well be ignored. The musical festival "held doomed" by that paper is going down in musical history as artistic and financially one of the greatest events in American concert history. The choice of the compositions has been criticized on emotional and national grounds. If the writer does not sense the beauty of the Faust Symphony by Liszt it speaks rather against him and her. As Henri Lichtenberger, French writer once commented dryly on an assuming critic: "If a hook and a head come into collision and a hollow sound is heard, then it is not necessarily the book which is hollow." If the writer was unable to hear the voices in certain parts of the auditorium he then is in need of an ear

trumpet. The chorus, well trained, beautifully balanced, numbering 250 men, was easily audible in every part of the auditorium, as the present writer tested on purpose. In fact, but for the Municipal Auditorium, events of this grandeur would be impossible. Other cities, including my own, have to forego the opportunity of municipal concerts or performances on a large scale lacking a hall with large stage and seating facilities.

As for the type of selection which the reviewer claims does not find approval from the greater portion of music lovers, they are apparently very well chosen now as in the past, judging from attendance and ovations given the conductor. It is needless to disprove assertions made regarding the emotional character of the festival selections, when the article referred to betrays dire ignorance of facts. The contention is advanced that the program is preponderantly Germanic. The composer of the Faust Symphony, Liszt, is a Hungarian, the subject purely symbolic. The other program numbers were Russian and Italian. Thursday's program offers the second symphony by Mahler, who is a Bohemian and his music is peculiarly fitted for this season of Lent as the composition is subtitled "Resurrection Symphony." Saturday's program is charmingly popular in its inclusion of various favorite French and Italian arias. The selections of this program again are either festive or peculiarly fitting for this season. But even the Ninth Symphony of Beethoven, extolling the Brotherhood of Man comes under the same category. The composer, played during the war in Paris and London, happened to be born on the Rhine 150 years ago. The majority of the selections not being German, also the texts used in vocal numbers have been translated into the English language, while four of the five soloists and both organists, likewise the chorus are American. Moreover, Mr. Hertz chose well, offering to us a superlative beauty, deeply human, never heard before on the Coast, thus serving the student and true music lover. If the writer here refuted wishes to criticize he or she should make suggestions for improvement but not advance remarks which are without foundation. In fact had that would-be critic attended the rehearsals for the Mahler Symphony (as a critic should to understand a new work better and to be able to write intelligently about it) that misstatement of voices failing to carry would hardly have been written.

San Francisco, thanks to its master conductor, Hertz, its civic hodies wide-awake to make the festival, has won a place among the few great cities of this country where music festivals of this high aim are held. Musically San Francisco through the Municipal Music Festival ranks with New York City, Philadelphia, Boston and Chicago, the only communities sponsoring events of this calibre. In all of these cities more music of the German classics is heard than anywhere else in the world, by the way, as programs of the local Music Festival cannot come under this classification.

San Francisco may be proud of this musical achievement. Its voices, symbolizing the future, are presently not reaching the writer of that would-be criticism but they did not fail to carry and were heard even in Los Angeles. As a result Mr. Hertz will conduct there for eight weeks the symphony concerts, this being a re-engagement.

BRUNO DAVID USSHER,
Los Angeles Evening Express.

Lillian Swaey, a young violinist of unusual accomplishments, who is directing a very enjoyable orchestra at the Granada Hotel, scored a decided triumph at the Granada Theatre during the week ending February 19 when she played Hungarian Dance by Brahms and My Wild Irish Rose, the latter with organ obligato and the former with orchestral accompaniment. She made such an excellent impression that the management assured her a return engagement in the near future. As director of the Granada Hotel Orchestra she gives Sunday evening concerts which arouse much interest and meet with general success.

MABEL RIEGELMAN

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SEATTLE MUSICAL REVIEW

BY ABIE GERRISH-JONES
1115 Twenty-third Avenue North

Seattle, March 1, 1924.

This week began preparations for the coming of the Chicago Grand Opera Company and in a scale of lavish expenditure and magnificence hitherto unheard of in Seattle. The big Arena, which all winter long has echoed to the ring of skates, has been utterly transformed into a colossal opera house, the ice being melted as if by magic, the vast auditorium thoroughly renovated and a stage of huge proportions, sufficiently large to accommodate the production of the four big operas slated for performance here and everything needful being done to make the place comfortable and well appointed, even to carpets, lighting and adequate seating arrangements.

Thursday the company arrived in town. Mary Garden according to tradition kissing the mayor. Thursday night Chaliapin opened the three-day engagement with Mefistofele to a record audience and a welcome which must have been thrilling even to the famous singer. Friday night Rosa Raisa, in La Juive. Saturday matinee, Mary Garden in Salome, and Saturday night, Chaliapin again in his famous portrayal of Boris Godounoff.

Seattle has sent out from her ranks many daughters to take their places among the famous ones in music and art and the Chicago Opera Company brings back in the corps de ballet three dancers who but lately graduated from the Cornish School under the tuition of Adolph Bolm. They are Misses Georgie Joseph, Sylvie Bernhard and Irene Isham. Miss Nellie Cornish gave a reception and tea to several members of the Chicago Civic Opera Company, including these three former students, and Mr. Prior, the dancers and former friends and students, pleasantly renewing old ties and exchanging experiences, all of them claiming hosts of admirers and loyal friends.

Miss Cornish has made some changes in the faculty of the school. Walter H. Nash being engaged to take the place of Arnold Gantvort, dean of music in the Cornish School who is leaving for Los Angeles. Other teachers engaged by Miss Cornish for summer school work are Adolph Bolm, former ballet master of Adolph Bolm. They are Misses Georgie Joseph, Sylvie Bernhard and Irene Isham. Miss Nellie Cornish gave a reception and tea to several members of the Chicago Civic Opera Company, including these three former students, and Mr. Prior, the dancers and former friends and students, pleasantly renewing old ties and exchanging experiences, all of them claiming hosts of admirers and loyal friends.

A session of the Cornish Open Forum will be held on Monday evening, when Miss Cornish will give a talk on the subject of Drama in America, the result of her recent experience on her Eastern trip. Later on Miss Cornish is to lecture on this subject in the Cornish Little Theatre.

The second annual concert of the Junior Amphons was given Tuesday evening, March 11, in the First Methodist Church, the assisting artists being Miss Abbie Helend Howard, one of the most talented of the younger vocalists of Seattle, Miss Winifred Bateman, violinist, and Dr. R. L. Glase, baritone of the Amphion Society of Seattle. Arvid Bolstad in director of the Junior Amphion Society and Mrs. R. L. Glase is accompanist.

The Junior Amphons consist of male voices selected with care from former High School Glee Clubs, and only those voices which have been especially marked, the age required of members being that of University students. A fine program was given.

The Seattle Symphony (Civic) Mme. Davenport Engberg, conductor, will give a concert for the school children of Seattle on Sunday afternoon, March 16, at the Arena, popular prices being observed.

A fine program has been prepared for the children and compositions from the National Memory Contest will be played. The program will include the first movement of Beethoven's Fifth Symphony, which has been studied in the schools by the music appreciation classes, with program numbers from Wagner, Weber, Berlioz, Saint-Saens, Boccherini, Grieg, and the second and third movements from the Pathétique Symphony of Tchaikowsky.

The Music and Art Foundation is giving its support to the musicians and five hundred tickets have been purchased for this concert to be distributed among charitable schools and institutions where the students would otherwise be unable to go.

The Women's Federation of the University of Washington announces the engagement of the famous Gail-Carell for appearance in concert at Neamy Hall on May 26, to take the place of John McCormack, whose entire Northwestern tour has been cancelled by his doctor's orders.

Grandmothers of pupils were honor guests at the meeting of the John Muir Parent-Teacher Association on the 12th, when a unique program of song and dance was given, portraying How Grandma Danced as exemplified by little girls from the school, music by the school orchestra. A Tale of "Arlis" Days," read by Mrs. Robert Jarvis; Song, My Grandma, by the Little ones; Mothers of Yesterday, Mrs. Adele Hawley; Mothers of

Today, Mrs. Albert Jacobson; Mothers of Tomorrow, Miss Margaret McCarney, (Girls' Adviser, Franklin High School); Song, Mrs. McBride; Auld Lang Syne with community singing.

A program of vocal and instrumental music will be given tonight under the auspices of West Seattle Chapter, O. E. S., with the following talent: Misses Nellie Wren, Margaret Search, Norine Powers, Helen Wilkins, Helen Barwick; and Messrs. Roderick Dunbar, Jack Killam. The program embraces solos, duets and quartets from Wilson, Sprouss, Pugnani-Kreisler, Cadman, Offenbach, Leschetizky, Handel, Thomas, Verdi. Miss Helen Barwick will accompany for the evening.

The Music Study Club of Seattle will tonight present the famous comedy, The Marriage of Figaro, at the home of Mrs. Arden L. Smith, 1602 Eighteenth avenue. Mrs. H. C. Simpkin is manager of the opera and Mrs. Smith will preface the performance with a reading of the life of Mozart and facts of interest connected with the opera. The characters will be presented as follows: Rosina, Mrs. Carl Hoblitzell; Susanna, Miss Ruth Prior; Cherubin, Mrs. H. C. Simpkin; Figaro, Mrs. F. H. T. Anderson; Basilio, Miss Ruth Prior; Marcelina, Mrs. Hoblitzell. Mrs. Reid will act as accompanist. The monthly concert of the Ladies' Musical Club was held last Monday afternoon, Mrs. Louise Van Ogle giving



Mabel Riegelman, soprano

MABEL RIEGELMAN

The Distinguished Prima Donna Soprano Who Will Soon Give Concerts in the Northwest, Where She Already Enjoys an Enslavable Reputation

an illustrated lecture on Mefistofele, the opening opera of the Chicago Civic Grand Opera Company.

There is often a surprising amount of real talent to be found in Navy circles and at the recent Fashion Show given in Bremerton last week, almost the entire program was given by Navy people.

A chorus, composed of Mrs. Glenn B. Davis, Mrs. Harriet Brown, Mrs. John P. Hart, Mrs. C. H. Ritt, Mrs. G. A. Bender, Miss Christianna Flemming, Miss Edna Zimmerman, Lieutenant Commander Charles C. McCarthy, Lieut. Paul W. Haines, Lieut. John S. Phillips, Lieut. Wesley N. Hague, A. L. Clark and J. E. McDowell sang representative music selections for each period of time portrayed. To the Indian picture (American) of Lieutenant and Mrs. John S. Phillips, Lieut. Phillips sang Cadman's Land of the Sky Blue Water, assisted by a chorus of Campfire girls. Aunt Dinah's Quilting Party was sung by the chorus to the Civil War period, depicted by Mrs. Hockaday and Miss Elizabeth Mook. An elaborate tableau of the late war period was presented by twelve fully equipped marines, two Salvation Army lassies, a wounded soldier and Mrs. Randolph P. Scudder as a Red Cross nurse, while the chorus sang Over There and Tipperary.

A procession of brides in wedding dresses of the fashions of 1905 to 1924 next appeared, in the persons of Mrs. J. L. Sender, Mrs. W. L. Jessup, Mrs. A. C. Bennett, Mrs. J. W. Fowler and Mrs. J. M. Murray, while Miss Alice Bender sang Mavis, followed by Oh Promise Me, by Lieutenant Phillips. The last number on a most interesting program was the modern girl of 1924, depicted by Mrs. Paul W. Haines, Mrs. Harry S. Harding, Mrs. William J. Malone, Miss Beatrice Dahlquist, Miss Charlotte Oldham and Miss Cora Jessup.

A concert was given early in the month under the auspices of the Port Townsend Tuesday Club which was enjoyed by a record audience in that city. The concert which was for the benefit of the Public Library was given in the Masonic Auditorium under the direction of Mrs. Earl Sturrock, president of the club and her committee on arrangements, who were all highly commended for the success and fine efforts. The program was presented by the following club members: Mesdames Nettie Pfeiffer, E. J. Snyder, E. D. Sturrock,

C. G. Campbell, C. A. Prage, S. B. Edwards, Pease, and Miss Laura Myhre, Beatrice Long, Neil Willison, Margaret Lussier, Katherine Sturrock, Irene O'Connor, Jean McCarney, the children's Fairy Dance and Minuet were directed by Mrs. N. R. Petelie.

One of the most successful of the recent programs of the Port Townsend Tuesday Club was one of negro melodies and melodies mostly prepared under the direction of Mrs. E. S. Barnes. A paper was read by Mrs. Sturrock (written by Mrs. Barnes), and the following program presented by club members: Negro song, Go Down Moses, all members of the club; vocal trio, Lindy Lou, Honey Chile, Lily Strickland; Mrs. Barnes, Mrs. Sturrock, Mrs. O'Leary; violin solo, Dixie Land, Miss Downs, accompanied by Mrs. Nettie Pfeiffer; vocal solo, The Old Ark's a Moverin' Guin, Kentucky Babe, Miss Eleanor Swain; piano solo, Sometimes I Feel Like a Motherless Child, Everidge Taylor; Miss Laura Myhre; vocal trio, Swing Low Sweet Chariot, Mrs. Buzzell, Mrs. Campbell, Mrs. Prage; piano solo, Largo, negro melody from New World Symphony, Dvorak, Mrs. E. J. Snyder; vocal solo, Heav'n Heav'n (Burleigh), Mrs. Vose; piano solo, Transcription of Old Folks at Home, G. D. Meads, Darling Nellie Gray, Mrs. Nettie Pfeiffer.

Friends heard during the past week over the radio from KGO (Oakland) and KPO (San Francisco) about Carl Johnson, whose solos came across with remarkable clarity, Dreams (Tosti) and I'll Sing Three Songs about Araby (Clay), both being very distinct as to both words and music. The Pacific Musical Society's concert was more than ordinarily enjoyable in spite of occasional punctuations by the insistent wireless, hectoring the radio fans, and the piano solo of Muri Silba could not have been heard more clearly under any conditions, the playing being a delight for its brilliance and artistry. Interference by local stations and Canada clouded Lena Frazee's first group of songs and entirely crowded out Elias Hecht's number to our keen regret, for I would have given much to have heard it. But by the time Miss Frazee came on again everything was clear and the group of songs came across splendidly. I have known Lena Frazee practically all of her life, and have followed her career with far more than ordinary interest. For this reason I was keenly desirous to hear what the Eastern experiences had done for her. Always big, full and of rich quality the voice was a beautiful organ from the beginning of her career, but the polish, brilliance and artistic use of her beautiful voice are the result of the intelligence and incessant hard work which has made of it the voice it is today. Across the air it was as vibrant and clear as if no distance intervened. This special tribute to Miss Frazee's singing must be forgiven if I have given more space to it than to others. I have not heard her sing for years and her home coming and her achievements were a surprise and a delight to a very old friend.

Our operator, the master of the house was away on the night of the Adelpian Club's program. I wanted very much to hear Mary Carr Moore's numbers, but Mr. Brazier returned just in time to hear: "This concludes the program of the Adelpian Club of Alameda," so we missed all of it.

On March 1, in this city, Wesley Peterson, one of the most promising young pianists ever heard here, passed from this life, aged only twenty years. One of the saddest, most heart-breaking finales to what would have been a most brilliant career is here set down.

When a mere baby of five years of age Wesley Peterson, son of Oleg Peterson, parent, came under the notice of Abbie Gerrish-Jones, while living in Bremerton, Washington. The evidences of rare talent were so pronounced that the offer was made and accepted of daily tuition and the child was given instruction by kindergarten methods, which might not interfere in any way with his health and be made. I have not heard of his playing and key and in a masterly manner, the Seattle papers giving him enthusiastic praise.

The ill health of his mother took the family to San Diego, California, shortly after this, and here the young artist studied with Mrs. Tyndal Gray until the death of his mother the family returned to the north again and he was placed under Paul Pierre McNeely with whom the boy did splendid work. Mr. McNeely expected to bring the career of the young artist to a fulfilling end in a short time—he was already playing with mastery ease and finish, when influenza, contracted a year ago, left him so delicate in health that tuberculosis found him an easy mark. The shock of Wesley Peterson's cutting off in the very blossom of life and hope and promise of the future of years of work to attain is felt by a host of sincerely mourning friends both here and in California. Personally attractive, more than ordinarily intelligent and possessed of a great talent Wesley Peterson's passing takes from the musical world one who promised to become one of the really great.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

NELLE GOTHOLD IN CHARGE

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

OVATION GIVEN GERMAINE SCHNITZER

In commemoration of the one hundredth anniversary of the founding of the House of Chickering by Jonas Chickering, the Southern California Music Company of Los Angeles presented to their friends and patrons one of the most entertaining musical events of the season at the Philharmonic Auditorium last Thursday evening. Mme. Germaine Schnitzer, acclaimed the world's greatest contemporary woman pianist, appeared in a program of exceptional merit, including Chaconne, D Minor (Bach-Busoni), the Schumann "Carnaval" in all its twenty movements, Scherzo, B Minor, and Two Etudes ("Chopin") which were done in lovely style with truly characteristic tempo rubato.

In the Sons Bols (Staub) and Toccata (Saint-Saens) brilliant technic and exquisite tone were much in evidence. The Paderewski Minuet could scarcely have made a greater impression on the audience had the great composer himself played the number on this occasion. She closed her program with a tremendous rendition of the Marche Militaire (Schubert-Taussiac).

Not a moment of the program failed to interest the vast audience and a great ovation was given this magnetic personage who had already won her way into the hearts of Los Angeles concert goers at the last Popular Symphony concert when she played the difficult Liszt Concerto for Pianoforte No. 1 in E flat, with the orchestra.

She is not a sensational artist much acclaimed for spectacular demonstration of technic or power but rather she is a true exponent of the graceful and charming French school with no lack of power and yet great warmth of tone in pianissimo passages. To Mr. Frank Granis credit is due for the splendid management of this delightful entertainment.

RENOWNED PIANIST TO HOLD SUMMER CLASS

Alfred Mirowsitch, one of the most distinguished pianists now in America, will hold a summer Master Class in Los Angeles beginning about May 15 under the management of Merle Armitage. Mirowsitch was one of the leading members of that group of artists, painters, musicians, and men of the theatre, who made pre-war St. Petersburg the artistic capital of Europe. His home was the rendezvous of the intellectual art life of Russia where such celebrated people as Pavlowa, Chaliapin, Bakst, Roerich, Anisfeld, Isadora Duncan, Josef Hofmann and scores of others met. Mirowsitch has played in most of the principal cities of the world and is as well known in the Orient as he is in Europe. In the three seasons he has been in America he has established himself as one of the foremost artists of the day and has played with practically all of our symphony orchestras and on the great concert courses of the country. He will remain in Los Angeles from May 15 to about August 10. This short residence in Southern California presents a very fine opportunity to pianists and teachers who will welcome a chance to work with a pianoforte master. At the end of the present year Mr. Mirowsitch will start on another world tour.

FAMOUS VOCAL AUTHORITY COMING

Expectation is running high in the better musical circles of Los Angeles and the Southwest through the announcement that Theodore Schroeder, the famous vocal authority of Boston, has agreed to come to Los Angeles this summer and conduct a Master Class for singers from July 1 until August 12. Not only is this an extraordinary opportunity for the progressive singer to work with a master of international repute but Mr. Schroeder pays Los Angeles the compliment of placing the musical excellence of this western metropolis on a par with the leading musical centers of the East, Paris and Milan.

Asked what his concept was as to the successful mapping out of a career for the young singer Mr. Schroeder replied: "We make our own lives what they are. The road to success is not strewn with roses but

work, work, work must be the watchword. All art is an austere and inflexible taskmaster. One cannot wheedle it into complacency by the allurements of a pretty face or winning personality. All true art is based on fundamental principle. One cannot coquette with it; no smile can win its favor; only conscientious, deep, earnest thought, coupled with unremitting patience and proper guidance will enable the aspirant for vocal honors to ever reach the goal for which he is striving."

Surely sound advice to the singer who is consistently and unselfishly striving to attain to the vocal heights that Mr. Schroeder claims are possible to every one who is endowed with the natural qualifications to become a singer.

Speaking of "great" artists Mr. Schroeder continued: "An always apparent trait of the true artist is a certain dignity and unaffectedness, which evinces a calm acceptance of the fact of one's own gifts and a genuine unflinching determination to develop them to perfection. The student should have his ideal ever before him, ever knowing what he is about and the correct demonstration of perfect singing will be the result."

Mr. Schroeder must necessarily limit the number of pupils and it is therefore expedient that singers desiring to benefit by the guidance of this eminent pedagogue in their midst this summer make early application for enrollments. Having heard quite a number of singers from the Pacific Coast Mr. Schroeder has paid a high compliment to the efficiency of the native teacher and hopes they may work together for the good of all concerned.

MARIO CHAMLEE A SENSATIONAL SUCCESS

When a native son of Los Angeles has attained as high position as Mario Chamlee of the Metropolitan Opera Company in the concert and operatic field and returns to give a performance in his home town all the city feels the urge to be present and hear him "put it over." Last Monday night afforded music lovers and friends of Mario Chamlee the longed for opportunity and a crowded house greeted him with great enthusiasm. His voice is of glorious quality, extensive range and he used it to splendid advantage in quite the usual tenor concert program, including many arias. In the latter he excels. No less than twelve encores were given to this unstinted program.

Ruth Miller, his talented wife, sang two interesting soprano groups and several operatic duets with Mr. Chamlee. Famous for his artistic accompanying, William Tyroler presided in his usual dignified manner at

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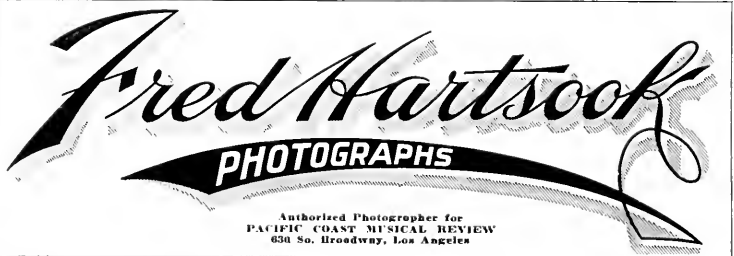
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the piano giving splendid support to the singers. This concert was presented by George Leslie Smith who is managing the auditorium artist series in conjunction with the Elwyn Concert Bureau.

TWELFTH SYMPHONY CONCERT

The distinguished concert master, Sylvain Noack, of the Philharmonic Orchestra received a well deserved ovation on his presentation for the first time in Los Angeles of the lovely Bruch Concerto for violin, in D Minor No. 2, Op. 44. The second and third movements of this number (Recitative and Finale) where violin solo predominates proved an ideal medium through which Mr. Noack's splendid technique and sound musicianship were conveyed. His masterly rendition marked him as a violin virtuoso of high rank and at once created a desire to hear him again in an entire program.

Another notable feature of this concert was the Impressions from a Greek Tragedy by Albert Elkus which also was given its premiere in Los Angeles. Mr. Rothwell's steady guiding hand led the orchestra through this quite successful effort to set music to a Greek Tragedy in his usual scholarly manner. The composer, Albert Elkus of San Francisco, being a guest in the city, shared honors with Mr. Rothwell and the orchestra men in receiving the hearty applause of the large audience.

Mozart's Overture Zaubersfote met with great favor alike with The Afternoon of a Faun, which is, perhaps the best known and most impressive orchestral work of Debussy. This was given a most delightful reading with artistic delicacy and charm. The program closed with Overture Carnival Op. 92 (Dvorak).

The Men's Glee Club of the University of Southern California under the able direction of Horatio Cogswell, gave a most entertaining program on last Sunday evening at the First Baptist Church of Los Angeles. The program included many familiar choruses, a duet Ivory Palaces (Gabriel) sung by Arthur Zahn and J. Richard Thomas, baritone solo by Robert Corbin Lackey, Quartet Until the Dawn (Parks) Messrs. McDonald, Thomas, Groot and Shuts, also the two piano arrangement Marche Militaire (Schubert-Tausig) by Clarence Johnson and Earle Stone. Dr. Francis, beloved pastor of the First Baptist Church, gave a short talk in his accustomed forceful manner.

Mme. Melania Astro, renowned voice pedagogue has presented Lillian Kay Kleinman, artist pupil, on several radio programs; on the program of the fourth annual California State Conference of Credit Managers, and at the Ambassador Hotel on March 20. She has gained for herself the title of "Nightingale Songstress," due to her clear voice of beautiful quality which she uses intelligently and with unusual interpretive ability.

Mrs. J. J. Carter, renowned for her splendid untiring efforts in "choosing over" the Hollywood Bowl concerts, has been chosen as chairman of the special committee of the Civic Music and Art Association of Los Angeles under whose supervision an extension of the Community Chorus and Community Singing work of the organization will be undertaken in the near future. The program of the Association along these lines adopted several months ago calls for the organization

of community choruses in connection with the larger public schools throughout Los Angeles, having the endorsement of Mrs. Susan B. Dorsey, superintendent of schools, and the Board of Education. Community sings have already been held in several of the school auditoriums and out of these groups it is expected in time to develop choruses doing special choral work, open to the members of the neighborhood community. This work is part of the movement inaugurated by the Civic Music and Art Association in connection with Music Week of 1924, and has for its slogan "Make Los Angeles a singing city," as the idea has been so well expressed by Mrs. J. J. Carter, vice-president of the association.

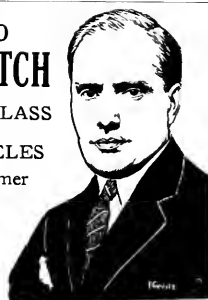
Gage Christopher directed a notable company of musicians and entertainers in a program at the Veterans' Hospital at Sawtelle last Wednesday evening. This was the second of a series of semi-monthly programs which are being given at the hospital under the auspices of the Civic Music and Art Association of Los Angeles. Community singing, led by Mr. Christopher and a program by a quartet comprising members of Mr. Christopher's classes, were some of the features of the program.

The Womens' Symphony Orchestra under the leadership of Mr. Heory Schoenfeld gave the first concert of the season in February. It was a well arranged

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program and a large audience was in attendance. It is the annual custom of this orchestra to entertain the presidents and representatives of the various clubs at the opening concert. This year representatives of the biennial board and the Los Angeles district occupied boxes, while a large quota represented the Music Clubs and the Los Angeles Music Federation.

Woman's Symphony has added several new members this year and at the present time numbers seventy-five. It is the only woman's organization of its kind in the United States and is always received with order by the public of Los Angeles and vicinity. The next concert is scheduled for April 16 at the Philharmonic Auditorium.

Joseph Zoellner, Jr., presented seven advanced pupils at the Zoellner Conservatory of music last week before a large and appreciative audience of the various clubs at the opening concert. This year representatives of the biennial board and the Los Angeles district occupied boxes, while a large quota represented the Music Clubs and the Los Angeles Music Federation.

The American Music Optimists Club has launched another very worth while project in sponsoring the newly organized Artist Student League which held its first meeting at the Hotel St. Francis on Sunday afternoon. An interesting program was given by Elsie Kisel, soprano; Lois Puttitz, violinist and Alexander Kisselburgh, baritone. Talks were made by Ben F. Pearson, chairman of the Civic Music and Art Association, Virginia Goodsell Byrne, Lester Hugo Castle and Josephine Marie Towler.

Edith Lillian Clark, pianist, Georgia Stark, soprano, and Sol Cohen presented a most interesting and artistic program at a recent meeting of the Los Angeles Music Teachers' Association in Chickering Hall. Mme. Clark is widely known as a teacher as well as a pianist of exceptional ability. Her playing is artistic in every sense. Miss Stark sang with ease and grace reflecting great credit on her teacher, Mme. Alma Stetzel, who was in charge of the program on this occasion. Perhaps no other violinist has a teacher as well as a pianist and is more popular with that following than Sol Cohen who contributed largely to the enjoyment of this program.

The Zoellner Quartette, one of the best known string ensembles in America and in parts of Europe, always insure the music lovers who attend their concerts a real treat in chamber music. The program on last Monday night in the music room of the Biltmore Hotel was no exception and the small audience which braved the downpour of rain was more than repaid, as the performers were at their best and gave exquisite readings of each and every number. Of special interest was the Quartet in C by J. S. Bach—a modern work for the first time in Los Angeles. The most modern compositions, must be heard more than once to be fully understood, though the very performance by this world-famed group of any work is enough to merit appreciation and interest from their auditors. Their interpretation, phrasing and balance is one is most satisfying due largely to their twenty odd years of playing together. Other numbers on the program were the Haydn Quartet in C No. 4; Ein Traum (Haydn); Canzonetta (Mendelssohn); and Choeur Danse (Russek-Rorsakow).

Louise Gude presented some new and splendid talent at the second of her series of Repertoire class meetings at Chickering Hall on Wednesday morning. This meeting was in the form of informal recital with impromptu singing of songs which each individual is studying in the studio. Good style and conscientious study was demonstrated in the work of Sara Heideberg who gave readings of Carl Bechstein's Where are the Socks (Arne), Raia (Curran), Don't Come to Me, Sir (Cyril Scott), Nathanael Pench displayed unusual artistic temperament and a lovely voice in Where Ere You Walk (Handel), A Memory (Grieg), and I Love Thee (Grieg). Other appearances were Anna Mitchell, Jessalyn Carey and Hans Conzath who did very acceptable singing both vocally and artistically.

INTEREST IN MISS WESTON'S RECITAL

Announcement of the recital to be given by Carol Weston, young American violinist, at the St. Francis Hotel, Sunday evening, April 13, has aroused keen interest in the work of the brilliant musician. Phyllida Ashley, pianist, will be the collaborating artist. Charles Hart will accompany Miss Weston.

Miss Weston early showed a leaning toward an artistic career, receiving her degree, Bachelor of Music at the age of 15. Her professional appearances began while she was still in her teens. Among Miss Weston's ardent friends and critics was the late Maud Powell. She received commendation from Leonard Ayer, with whom Miss Weston studied, and counted among her friends the great Polish master, Paderewski.

The recital on Sunday, April 13, will mark the first concert appearance of Miss Weston here in two years. She has last been heard in the city when Phyllida Ashley played a Sonata program. Since then, Miss Weston has been touring the country in concert work adding experience to her technical ability. Her pliant personality, her mastery of the violin, her fire and strength and her musical intelligence pronounce her an artist out of the ordinary.

Phyllida Ashley, pianist, has the distinction of having played for Paderewski at the early age of five years. She made her debut in New York four years ago receiving a warm reception and the endorsement by Paderewski that she is really a great pianist. After preliminary study in America, Miss Ashley studied abroad. Fannie Bloomfield Ziesler was her teacher and later, she studied with Sigmund Stojowski.

At the recital on Sunday, April 13, Carol Weston will play several modern violin compositions in addition to the classical numbers of the earlier musical periods. Tickets may be obtained at the St. Francis Hotel and at Sherman, Clay & Company.

GABRILOWITSCH A WELCOME VISITOR

The next great pianist to visit San Francisco under the management of Selby C. Oppenheimer will be Ossip Gabrilowitsch, the famous Russian who has become an American citizen and who is married to Clara Clemens, daughter of the beloved author and humorist, Mark Twain.

Gabrilowitsch for the past three years has been conductor of the Detroit Symphony Orchestra, and in that short space of time has elevated the Detroit organization to one of the world's great symphony orchestras. He is one of the few masters of the pianoforte who combines with mere virtuosity poetic feeling and imagination and who possesses the power to convey their qualities not only in his own music but in his interpretation of the works of other masters. Gabrilowitsch has not visited San Francisco in many years, and on his coming tour, unfortunately, can find time but for a single recital in this city, which will be given at the Columbia Theatre on Sunday afternoon, April 20.

POVLA FRIJSH IN SAN FRANCISCO CONCERT

Mme. Povla Frijsh, noted Danish soprano, has been urged by music lovers to appear in San Francisco in recital. In order to make this possible the postponement of her Paris dates for three weeks was made necessary and she will remain in San Francisco long enough for Miss Seckels to arrange a recital for her on Thursday evening April 19 in the Colonial Ballroom of the Hotel St. Francis. This news will be welcomed by a host of admirers of Mme. Frijsh and her art. She goes to the core of each song and sends its innermost meaning straight to the minds of all, as one of the critics has so aptly stated, "who will be this recital are now on sale at Sherman, Clay & Company."

MAGNOLIA AT THE ALCAZAR

Leo Carrillo, in his fascinating portrayal of the old-fashioned Southern aristocrat in Magnolia will continue as the Alcazar attraction for a second week beginning with the performance Sunday night, March 30. With a faint scent of magnolia blossoms, a bit of lavender and old lace, and a vista of chivalry, below the Mason and Dixon line, this amusing comedy by Booth Tarkington is bright and interesting to a degree. Tarkington has taken the outstanding features of Southern life back in the forties, when men fought duels over beautiful women and excited bouts at cards, and has woven them into as clever a play as could possibly be imagined.

Throughout the production, Carrillo appears continually with his perfect stage technique, his undoubted comedy cleverness and his peculiar gestures that in themselves bring laughter. It is real fun-making that Carrillo contributes and his able company is not far behind him in making the performance a most successful one. One never thinks of Carrillo as acting and the same goes for several members of his cast, including Ethel Wilson in her great characterization of "Mexico" and John Nicholson, who, in the role of "Gen. Orlando Jackson" does give a convincing picture of these players members of the original New York company which staged "Magnolia" at the Liberty Theatre at the start of the present season.

Producer Thomas Wilkes has given the San Francisco presentation the benefit of a lavish scenic vesture and new costumes. In the cast are Barbara Gurney, Foster Williams, Gladys Kover, George Webster, Thomas Chatterton, Fanchon Everhart, Henry Shuster, James Edwards and Frederick Genge.

DISTINGUISHED PEDAGOGUE TO BE VISITOR

President Kenneth M. Bradley of Bush Conservatory, Chicago, will arrive in San Francisco April 9. While in our city he will fill several lecture engagements and from April 9 to April 12 will conduct examinations for appointments to the Master School of Bush Conservatory, in which tuition is free to talented students of piano, voice, violin and opera and will also award a number of free scholarships. Mr. Bradley has in addition allotted some time for interviews with those who wish his advice in their musical studies next fall. Mr. Bradley will be at the Hotel St. Francis.

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NEW FACULTY MEMBER AT POMONA COLLEGE

Claremont, Calif., March 11, 1924.
It is a matter of very great regret to Pomona College that Professor Lawrence D. Andrews, Assistant Professor of Piano, has suffered a physical breakdown and has been advised by his physician that he must have complete rest for a year. Professor Andrews was taken ill suddenly last Thursday night with high temperature and a very serious condition developed within the next two or three days. As soon as he is in condition to be moved he will enter a sanitarium in Glendale. As both Mr. Andrews and his wife have relatives in Glendale, the family will make their home there during this period.

In this emergency the Music Department of the college is very fortunate in being able to secure the services of Mr. Everett S. Olive, assistant Professor of Piano, head of the Music department, has been trying to secure Professor Olive for several years and had already arranged for him to come to Pomona College next September to assist in the piano department, as Miss Mabel West will take a year's leave of absence beginning at that time.

Professor Olive is a graduate of Simpson College, Indianola, Iowa, where he received the degree of Bachelor of Music. Immediately upon graduation he became a member of the faculty of the Simpson Conservatory, remaining for about a year. He then went to Berlin and studied with Moritz Mayer-Mahr, the distinguished German musical pedagogue of the old school. After one year with him Mr. Olive spent a year of study with Teresa Carreno, who is considered to be the world's greatest female pianist. He then returned to his alma mater and remained for another four years as head of the Theory Department. He also acted as accompanist to all visiting artists, such as Werrenrath, Middleton and Hamilton. During his last four years at Simpson he was the teacher of advanced piano students. Professor Olive is the composer of the music for the leading Simpson College songs, and also for twelve songs for his national fraternity, Alpha Tau Omega.

In 1917 Professor Olive left Simpson College to enter war work as a Y. M. C. A. entertainer in Italy. He remained for two years following the armistice for musical work in Italian hospitals. During all this period he was the official accompanist of the Y. M. C. A., for artists of the La Scala Opera Company, and other prominent soloists in Milan. After returning from Italy he came to Southern California in order to rest and recover from the intense strain of his war work, and has been living with a brother upon a ranch in Ontario. He has acquired a great attachment for this region and has refused several flattering offers to return to musical work in the Middle West. He now resumes professional work upon the faculty of Pomona College, which considers itself extremely fortunate in securing a man of such ability and experience.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Music Review, Kohler & Chase Building, San Francisco.

1. Can you tell me something about a singer named Piccolini?—G. H.
- Marietta Piccolomini (1834-1899) was a famous Italian soprano. She became the fashion in London after her debut there in 1858. She was much admired for her opinion in regard to her singing. She visited America and made a great success in this country in 1858.
2. Who wrote the "Welsh Symphony"?—D. O. R.
- Frederic Hymen Cowen.
3. What is marky?—A. Z. L.
4. The name that was given to a kind of piece for the harpsichord, of which the distinguishing feature was a bass part of broken octaves.
4. Please give me a list of compositions for the clarinet by Brahms?—L. D. G.
- Op. 120, Two Sonatas for two clarinet and piano.
- Op. 114, Trio, A minor, for piano, clarinet, and violinello.
- Op. 115, Quintet, D major.
5. Which Beethoven sonata would you recommend for a pupil to study?—E. C. J.
- Op. 49, No. 2, in G major.

GALLI-CURCI AN APRIL ATTRACTION

Galli-Curci, who will give a San Francisco recital this season in the Exposition Auditorium on Sunday afternoon, April 27, under the management of Selby C. Oppenheimer, has always been a serious student of music and still continues to study hard in spite of the remarkable success that she has won. The soprano is constantly going to the operatic role with a view to discovering new elements that she can incorporate into her interpretations. Recently she secured from France a collection of rare songs that she will introduce at her concert here, songs that were found after much patient search. Always persevering, always aiming to please the public, Galli-Curci is a tireless student and worker.

Besides mastering her operatic roles and a vast repertoire of concert songs, Galli-Curci is a remarkable linguist, a superb pianist and an authority on Italian literature. All this talent and knowledge crowded into a charming little lady still willing and still very eager to make her art more perfect. Manager Oppenheimer has already placed the Galli-Curci tickets on sale at his Sherman, Clay & Company box office, and knowing the popularity of this famous artist it is advisable to secure choice locations early.

MUSICAL BLUE BOOK OF CALIFORNIA

NOW BEING PREPARED FOR PUBLICATION

The Editor of the Musical Blue Book of California is now preparing to get the publication ready for the Printer. In order to facilitate his work he would appreciate the full co-operation of the musical profession, and particularly the advertisers. We find that many musicians who signed contracts have so far failed to send us the ADVERTISING COPY. It is impossible to finish our work until ALL COPY is received at this office.

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There are a number of prominent musicians in various parts of California whose names are not yet in our possession for purposes of registration. There is no charge made for such registration, and surely the musical profession would like to have this Blue Book as complete as possible. If you have not yet sent in your registration, or if no solicitor has asked you to register, kindly send in your name and address and your vocation. Or, better still, write or phone us and we will send you a registration card to be filled out. NOW is the time to send in your advertising copy and your registration card. In a very short time it will be TOO LATE.

ALFRED METZGER

Editor Musical Blue Book of California
801 Kohler & Chase Building
San Francisco, Calif.

SPRING MUSICAL FESTIVAL

(Continued from Page 1, Col. 4)
heard some great ones. Merle Alcock, contralto, sang the solo parts allotted to her with careful and artistic expression. Her voice possesses richness and mellowness and is used with remarkable attention to detail. She took her high notes with particular ease and surety while her low and middle notes came out with appealing resonance.

Claire Dux had to be satisfied with the soprano part, which although somewhat brief in extent is most important, and Mme. Dux sang these tones with a limpidity and ethereal lightness that was positively enchanting. The tones just rolled forth with brilliant clearness and absolutely accurate as to intonation. The crescendo and diminuendo were superbly done. The voice seemed to float forth from the mass of tones created by the chorus and sustain its position without being either too loud or too soft.

We have never witnessed such an ovation as was accorded Mr. Hertz after this performance. Thousands of people stood up and shouted out cheers for several minutes. Time and time again the master had to bow, and always he included every one who participated in the performance. It surely must have been gratifying to know that his hundred per cent energy and enthusiasm he put into the preparation of these concerts have borne fruit. That his dream has come true; that he has established a music festival second to none anywhere. And finally we wish to remember that J. Emmet Hayden representing the city government has not been idle and has done his responsible and difficult task with the wholeheartedness, generosity and liberality of one who has the best interests of his community at heart.

Mme. Rose Relda Cailleau, who for some time has been acting as chairman of the Program Committee of the Pacific Musical Society, has been compelled to abandon this phase of her numerous activities owing to her duties being so imperative that she could not devote any more time to matters outside of her educational and professional tasks.

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